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THE DRAMATIC USES OF SECULAR SONGS IN MEDIEVAL PLAYS

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ABSTRACT OF THESIS

The non-religious song in the vernacular first appeared in English drama in the Mystery Cycles where it was used for dramatic effect and the heightening of mood gained by its relation to the action, character or setting of the plays. As the plays in time grew more secularized, songs were used with increasing frequency, but only to serve the purpose of a convention peculiar to the period. The Moralities, which replaced the Mysteries, contained songs for the same technical purposes as their predecessors had, but as well, revealed them as expressions of iniquity and sin. Consequently, until plays were written for the singing schools and their child-actors, there was a certain invidiousness attached to singing.

The plays grew more professional and completely separate from religion, but with a new awareness of drama as a literary form came a lessening interest in songs as one of its components. Although the poetry of the songs improved in quality, the techniques with which they were used remained based on the models established by the writers of the Mystery Plays. There is one interesting technique of which the authors of secular plays made use, however. In basing their uses of songs on tradition, they went as far back into the past as their own folk drama and returned

with the unique device of utilizing song as a means of identification.

On the whole, however, the basis for the use of secular, vernacular songs in drama was laid in the Mystery Cycles; succeeding playwrights added little to the concepts of which the writers of these earlier plays made practical use. Even though more songs were used, the purposes for which they were included did not change; moreover, the techniques of their use tended to deteriorate with the passage of time. Hence, the Mystery Plays are at the root of a dramatic tradition the later expressions of which have never surpassed their models.

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CHAPTER I: INTRODUCTION AND GENERAL MUSICAL BACKGROUND

That songs were used in medieval drama is well known; that they were used for particular purposes which were vital to the dramas of which they were a part may not always be recognized. This thesis attempts to prove, from a study of plays written, as far as can be determined, during the fifteenth and sixteenth centuries, that secular songs were originally included to further the dramatic impact of the plays. These songs, moreover, are important for a proper understanding of the dramas, for they are essential in many cases for the action to progress coherently and in a unified manner.

Secular songs, as distinct from liturgical music, have been chosen as the subjects of this study because their appearance in the Mystery Cycles is unexpected and, hence, interesting in its implications. In addition, these same secular or non-religious songs remain in the plays even when the religious element and its music have been totally removed from drama. The songs which have been considered, perhaps arbitrarily, as secular are those which do not have their origins in the liturgy but spring from folk sources or from the authors' own inventions.

The categorizing of the plays has been done in an arbitrary manner as well. There is no quarrel as to which

plays fall into the category of Mystery Plays; the Cycles are obviously units which can be grouped together as one division in medieval drama. I have chosen to begin this study with the Mysteries because in them secular songs in drama first appear.

The next basic division which I have made of the plays is the Moralities. My guide for placing a play within this particular category is the definition of E. K. Chambers: a Morality contains characters which "are no longer scriptural or legendary persons, but wholly, or almost wholly, abstractions, and which, although still religious in intention, aim rather at ethical cultivation than the stablishing of faith."[1] Therefore, if a conflict for a man's soul exists between characters who are given names of virtues and vices, I have considered the play in which this action takes place to be a Morality. If these characters are given names but still, in reality, represent abstractions, I have again considered the play a Morality.

Where real and abstract characters intermingle, where other elements in addition to a moral lesson are found, and where a play deviates greatly from the preceding definition of a Morality, I have formed a special category of "transitional" plays. They are transitional in that they show Morality characteristics, and traces, sometimes small, but more often large, of a new type of drama: one which is

purely secular, divorced from religion and moral teaching. This non-religious drama forms the last group of plays which I have studied. Included in the section are interludes, plays written for school and college performance, and the works of one of the most influential of the pre-Shakespearean professional dramatists, John Lyly. Although these last plays are actually Renaissance rather than medieval plays, it is the type of drama, rather than the period, with which I have been concerned.

Important to a discussion of secular music in medieval plays is some knowledge of the general musical background. In the fifteenth and sixteenth centuries, secular music was of two kinds: popular or folk-music, and learned music which was composed according to rules and set patterns. The carol was the most popular form of composed music in the fifteenth century, and was not restricted to religious themes but could be written on social, political, or other secular topics. Chansons and secular motets also existed,[2] but it was not until the ideas of the Renaissance affected English musical circles that polyphonic forms other than the carol were widely developed. In 1530, a collection of polyphony containing secular carols, songs, and instrumental pieces was published, and marked "the opening of the great era of Tudor and Stuart domestic music, as well as the close of the history of the medieval carol."[3] The carol was replaced by varied forms, especially the madrigal.[4]

Secular songs in this period were generally polyphonic in style; the solo song accompanied by instruments was a

development of the later sixteenth century.[5] The secular polyphonic songs were often popular in origin, and Walker notes that a vogue for simple three-part songs called "freemen's songs," a corruption of "threemen's songs," the number required to sing them, sprang up around 1500.[6] Gustave Reese corroborates the existence of such songs, suggesting that their name comes from the Anglo-Saxon fréoman. He places the songs in the reign of Henry VIII, but believes some of them may "even date from as far back as the reign of Henry VII."[7] The Oxford History of Music also considers freemen's songs to belong to the latter half of the fifteenth century.[8] In The Castle of Perseverance, however, Sloth says,

> xxxti thousende þat I wel knowe,
> In my lyf louely I lede,
> þat had leuere syttyn at þe ale,
> iij mens songys to syngyn lowde,
> þanne to-ward þe chyrche for to crowde.[9]

Pollard's date of 1425 for this play is based on language, handwriting, and literary evidences and has not been disproved. The late dating of the freemen's songs is thus incorrect, as the reference in the Morality proves. The three voices which formed the particular style known as "English discant," as distinct from the "gymel" or two-part singing, were usually the tenor which was the lowest voice and held the fixed melody or cantus firmus, the mean and last, the treble.[10] In four parts, the last voice would be

the quatreble.[11] The upper voice was occasionally given the melody, and, as Walker notes, composers could "place the plainsong cantus firmus in the treble or a middle part, or even...let it migrate from one voice to another, instead of confining it to the tenor."[12] Thus, although this method of singing was in three or more parts, it was actually a form of improvisation in which, as Reese explains, in three-part singing, for example,

> ...the singers of the mene and treble [began] a fifth and octave above the cantus firmus and then [imagined] themselves to be singing a third below it. They [preserved] the same distance against the imaginary line, however, as, at the outset, [separated] them from the cantus. Hence the mene actually [sang] a third above the notated line and the treble a sixth above it. The improvising singers [ended] their phrases on an imaginary unison with the cantus, so that they actually once more [sang] at the distance of a fifth and octave from it.[13]

A confirmation of the commonness of such sight-singing is given by Lucy T. Smith who states that a written descant, such as that for the music in the York Plays, is rare.[14] Plain chant would not be usual for the songs since it was reserved almost exclusively for church services, except where a chant might form the fixed melody on which harmonies were based. Miss Smith, in editing the York Plays, notes that the music of the plays is written on a five-line staff, and using Grove's Dictionary as her authority, explains that:

> The stave in the 15th and 16th centuries was of four, five, or six lines; that 'of four

> lines was used exclusively for plain chaunt,' that 'of five lines was used for all vocal music, except plain chaunt,' with which this accords.[15]

Therefore, even if the words were from a liturgical source, as in the York songs, the music would still be written in a polyphonic and less ritualistic style.

Walker believes that part-songs were accompanied by instruments which doubled the voices. He states, as well, our lack of knowledge as to whether parts without words were vocalized, or were given texts belonging to the other parts, or were merely instrumental.[16] The instruments used for accompaniment in the play would have been drawn from the survivors in the sixteenth century of the great multitude of instruments, bowed, blown, plucked, and struck, which were used in the earlier middle ages. Among these would have been the "viol, lira, rebec, lute, shawm, recorder, flute, cornett, horn, trumpet, cithren, virginals, clavichord, and small organ."[17] Edmund A. Bowles gives an account of the uses of instruments in continental Mystery Plays in Musica Disciplina. It is not inconceivable that the guilds which performed the Plays in England used somewhat the same procedures and practices:

> All instruments, both loud and soft, were used for the processions through the city to attract an audience.... Fifes and drums alone were often used beforehand to call people to the performance, during the speech of the "barker", and during the parade introducing the actors. A musical

> "overture", or prelude, preceded the liturgical drama.... All instruments together were also played during the entr'actes to maintain the audience's interest.[18]

There can, undoubtedly, be issue taken with Bowles' considering the Mysteries and liturgical dramas to be the same, but it is interesting to note that directions are given by the authors of these French plays, which Bowles uses as examples, for music to be played, while there is such a scarcity of similar indications in English drama. He goes on to describe the particular uses for certain instruments:

> Trumpets, clarions, and buisines were used for introducing key speeches, triumphal entries, marches, Judgement Day, and military scenes. Loud noises always accompanied "the forces of evil" and scenes from hell.... The organ and vielle were the most important soft instruments employed in mystery-plays. The former, because of its religious associations, accompanied the choir of angels and represented God. Harps, lutes, rebecs, and the portative organ were played whenever Jesus appeared to preach. Shepherds in the Christmas plays always performed on flutes, recorders, or bagpipes.[19]

All these instruments could have been used in later medieval plays as well as in the Mysteries, for the size of none of them would have prohibited their being brought indoors when the plays changed from street performances to theatre productions. Walker mentions specifically the virginals, viol, lute, cornett, recorder, flute, and sackbut as being among the "instruments for which Elizabethan composers wrote."

He considers violins to have belonged to a "limited aristocratic circle," and wind instruments to have been played only by professionals.[20]

Some of these professionals were maintained at court,[21] but others could hire themselves out for performances of plays which required their particular talents. Travelling musicians were common; so common, in fact, that city-employed musicians [22] such as the waits resented the intrusion of their wandering counterparts and formed in 1469, under a charter granted by Edward IV, a guild to protect themselves.[23] It is not likely that the professional musicians sang in the plays which they accompanied; from the evidence of the plays themselves, it appears that the actors were required to sing their own songs with some accompaniment or help from the other actors. Outside musicians could provide instrumental accompaniment or additional entertainment, but they were not integral parts of the dramas.

That music and song existed in connection with drama is obvious; how the two forms of expression were linked throughout the later middle ages forms the subject of the following study.

Footnotes: Chapter I

[1]E. K. Chambers, The Medieval Stage (Oxford, 1903), II, 151.

[2]Manfred F. Bukofzer, "Popular and Secular Music in England," Ars Nova and the Renaissance, ed. Dom Anselm Hughes and Gerald Abraham, New Oxford History of Music (London, 1960), III, 107-33.

[3]Frank Harrison, "English Polyphony," Ibid., 346-8.

[4]Frank Harrison, Music in Medieval Britain (London, 1958), p. 424.

[5]Ernest Walker, A History of Music in England, 3rd ed. (London, 1952), p. 79.

[6]Ibid., p. 45.

[7]Gustave Reese, Music in the Renaissance (New York, 1954), p. 769.

[8]J. A. Westrup, "The Song," The Oxford History of Music (London, 1932), II, part 2, 347-51.

[9]The Castle of Perseverance, ed. A. W. Pollard, The Macro Plays, Early English Text Soc., E. S. XCI (London, 1904), lines 2333-7.

[10]The mean, according to Grove's Dictionary of Music and Musicians, ed. Eric Bloom, 5th ed. (London, 1954), was a term "used in England from the 15th to 17th centuries to denote an inner part of a polyphonic composition, either vocal or instrumental." It is not synonymous with a tenor voice, and the present-day equivalent is the alto, a part formerly sung by male altos. "In three-voiced English descant of the 14th and 15th centuries, the transposition or modification of the cantus firmus by the middle voice was called the 'mene sight'" (V, 645).

John Skelton makes reference to the mean in Magnyfycence: "All trebylls and tenours be rulyd by a meyne" (l. 137), and Ramsay's note, p. 82, explains that "the 'mean' or middle voice prevents the treble from going too low, and the tenor from rising too high (to avoid crossing of the voices), and thus 'rules' them." In l. 1463, Magnyfycence expresses his complete independence from

Fortune by saying, "I synge of two partys without a mene." (Magnyfycence, ed. R. L. Ramsay, Early English Text Soc., E. S. XCVIII (London, 1906).)

John Redford describes the mean "above all partes most to excell":

Long have I bene a singyng man,
And sondry partes oft have I soong,
But one part, sins I fyrst began,
I cowld nor can syng, old nor yong;
The meane I mene, whych part showth well
Above all partes most to excell.

The base and treble are extremes;
The tenor standyth sturdely
The cownter rangyth then, me sems;
The mene must make our melodye
Wherby the mene declaryth well
Above all partes most to excell.

Marke well the maner of the mene,
And therby tyme and tune our songe
Unto the meane, where all partes lene,
All partes ar kept from syngyng wrong;
Thowghe syngyng men take this not well,
Yet doth the mene in thys excell.

. . . . . .

This excerpt is taken from "Long Have I been a Singing Man," The Moral Play of Wit and Science and Early Poetical Miscellanies, ed. J. O. Halliwell, Supplement to Dodsley's Old Plays, II, Shakespeare Soc. (London, 1846), p. 80.

The tenor is the "highest natural voice of men...which in early times held, took or kept the plainsong, and it was its part which as a rule was given a plainsong or other melody (often a secular song) used as a canto fermo in a sacred polyphonic composition" (Grove's, VIII, 393). The treble is "a general term applied...to the soprano voice generally" (Grove's, VIII, 538); counter-tenor is a male voice "naturally produced and having both a high and low range which are distinguished from the alto and tenor by a difference in timbre" (Grove's, II, 481); the quatreble is "a descant added at the interval of a fourth" (Grove's, VI, 1032).

[11]Gustave Reese, Music in the Middle Ages (New York, 1940), p. 398f.

[12]Walker, op. cit., p. 22.

[13]Reese, Music in the Middle Ages, p. 401.

[14]Lucy Toulmin Smith, ed. The York Plays (Oxford, 1885), p. 525.

[15]Ibid., p. 525.

[16]Walker, op. cit., p. 46.

[17]Gerald Hayes, "Musical Instruments," Ars Nova and the Renaissance, op. cit., p. 499f.

[18]Edmund A. Bowles, "Haut and Bas: The Grouping of Musical Instruments in the Middle Ages," Musica Disciplina, VIII (1954), 135-6.

[19]Bowles, op. cit., pp. 136-7.

[20]Walker, op. cit., pp. 85-6.

[21]H. C. de Lafontaine, The King's Musick (London, 1909), pp. 1-42. Payments to men who play the "king's trumpettes," his "sakbusshes and shalmoyes" (p. 2), and to performers such as Mary's bagpiper and trumpeters (p. 6) are among those listed in de Lafontaine's book.

[22]Ernst Meyer, English Chamber Music (London, 1946), pp. 49-50.

[23]de Lafontaine, op. cit., p. 481. The earliest licensing of minstrels appears to have been in the thirteenth century; see R. H. Morris, Chester During the Plantagenet and Tudor Reigns (Chester, 1893), pp. 12-3, and quoted in Chambers, Medieval Stage, II, 259.

CHAPTER II: THE MYSTERY PLAYS

The Mystery Cycles of the fourteenth and fifteenth centuries were dramatic presentations which contained music and song as essential parts of the plays. Although most of the music is of liturgical origin, reflecting the beginning of the plays themselves, some secular songs are found, and these songs, far from being mere concessions to popular taste, are used with skill and artistry to further the particular dramatic purposes the writers have in mind.

Of the ten secular songs which appear in the Mystery Plays, only one is used solely for dramatic effect. The pathetic lullaby of the women in the Coventry "Pageant of the Shearmen and Taylors" creates a tender mood and atmosphere which is abruptly shattered by the soldiers who have come to murder the infants to whom the mothers are crooning.

Song II

Lully, lulla, thow littell tine child,
By by, lully lullay, thow littell tyne child,
By by, lully lullay!

O sisters too
How may we do
For to preserve this day
This pore yongling
For whom we do singe
By by, lully, lullay?

Herod, the king,
In his raging,
Chargid he hath this day
His men of might
In his owne sight
All yonge children to slay, --

That wo is me,
Pore child, for thee,
And ever morne and may
For thi parting
Nether say nor singe,
By by, lully lullay.

The three women speak among themselves, paraphrasing the song, and the soldiers break rudely in:

I. Myles. Sey ye, wyddurde wyvis, whydder ar ye a-wey?
What beyre you in youre armis nedis mvst we se.
Iff the be mañ-chyldur, dy the mvst this dey,
For at Eroddis wyll all thyng mvst be.

II. Myles. And I in handis wonys them hent,
Them forto sley noght woll I spare;
We mvst full-fyll Erodis commandement,
Elis be we asse trayturs and cast all in care.[1]

Although the singing entrance of the women, indicated by the direction, "Here the wemen cum in wythe there chyldur, syngyng them; and Mare and Josoff goth awey cleyne,"[2] immediately attracts the attention of the audience and covers the exit of Mary and Joseph, the song is more important to create a particular effect than to act as a mechanical device. It is likely that John Phillip thought of it as an effective dramatic technique, for he uses a song similarly in Patient Grissell to contrast tone and character.[3] The likeness between the two scenes is too marked to attribute the similarity to coincidence.

The song itself is not unique in form, and Richard Leighton Greene, in his Early English Carols, remarks that

"the similarity of the stanza-form to that of other lullaby carols makes it seem likely that the piece was written to the tune and burden of an already existing lullaby carol" and thus was intended particularly for use in the Coventry pageant.[4]

The songs which serve the purpose of furthering action do so by two entirely different means. The song which ends Play XV of the York Cycle is included for the purely mechanical reason that it gives the shepherds something to do as they exit. Because no curtain existed with which the end of the play could be signified to the audience, the stage had to be completely emptied of actors when the performance was over. A song, then, in which all the players join as they exit is the most effective means of indicating the end of the play. Although many hymns, especially the Te Deum, were used for this purpose in the Mystery Cycles, this is the only definite instance of a secular song having the same function. It can be presumed that the song is secular and not religious because the final words of the Shepherd, "And go we home agayne,/And make mirthe as we gange,"[5] would not be used for a song expressing devout sentiments. Moreover, because the actors are not directed to sing any particular song, but are left to choose one themselves, it is quite likely that they would choose some popular and well-known song which would express adequately their joyful feelings.

The Chester and Towneley shepherds' plays also end with songs which could be secular. The Chester play, although ending on line 662, contains in lines 617-8 the words spoken by the Second Shepherd:

> brethren, let us all three
> Singing walke homewardes....[6]

Towneley XII concludes:

> To the lawde of this lam
> Syng we in syght.[7]

The Third Shepherd in Towneley XIII ends the play with:

> To syng ar we bun:
> let take on loft.[8]

A second use important to the action of the play occurs in the "Second Shepherd's Play" of the Towneley cycle. Although the words of the song are not given, the type of song is definitely indicated by the preceding dialogue. Mak has stolen a lamb from his shepherd friends, and to deceive them when they come searching for it, as they undoubtedly will, Mak and his wife plot how to conceal the animal. They decide to disguise the lamb as a new-born child, and the wife tells Mak, "Syng lullay thou shall/for I must grone." That Mak attempts some sort of lullaby is evident by the comments of the shepherds when they come to his dwelling:

> Tercius pastor. will ye here how thay hak? / oure syre, lyst, croyne.
> primus pastor. hard I neuer none crak / so clere out of toyne....[9]

Thus the song forwards the action because it is sung to divert the suspicion of the shepherds and to make Mak's deception more realistic.

Characterization by the use of songs is accomplished by two different means in the Mystery Plays. The first is by the type of song which is sung; two songs are used with skill in this manner to reveal to the audience the characters of the singers. The song of the gossips in the Chester "Deluge" is a boisterous drinking song:

> Here is a pottell of malmesy, good and stronge,
> it will reioye both hart and tong;
> though noy thinke vs neuer so long
> yet wee will drinke alyke.[10]

It is a shrewd observation of human nature, for certainly there are those people who will stave off impending doom with similar sentiments. The Shepherds of Play XII in the Towneley Cycle are also characterized by a drinking song; the night which is to be spent in watching their sheep promises to be long and cold, and to ward off tedium and the weather, they sing both as a diversion and as a contest to see who will have the first swig from the bottle.

> pastor. who so can best syng
> Shall haue the begynnyng....
> primus pastor. We haue done oure parte/and
> songyn right weyll....[11]

Perhaps the most interesting means of characterizing with song is by the manner in which the actors sing.[12] Because of the contrast between the singing abilities of the

Shepherds and Mak, our knowledge of their characters is subtly increased. The Shepherds sing in complicated three-part harmony:

> primus pastor. lett me syng the tenory.
> ijus pastor. And I the tryble so hye.
> iijus pastor. Then the meyne fallys to me;
> lett se how ye chauntt.[13]

But Mak's attempt at singing is dismissed by the scornful words of the First Shepherd, "Who is that pypys so poore" (195), and later, "hard I neuer none crak / so clere out of toyne..." (477). "Good" characters and expert singing, "bad" characters and unmusical sounds seem linked in this play.

The problem of establishing setting in plays which were continuous productions without scenic divisions was resolved in the Mysteries by having songs mark a change in the action. In the Coventry "Pageant of the Shearmen and Taylors," the shepherds sing the carol, "Ase I owt Rodde," and with this song, the scene shifts from the Shepherds back to Joseph and Mary. When the Shepherds leave the Holy Family, they "syngith ageyne and goth forthe of the place; and the ij profettis cumyth in...."[14] The first stanza is sung as the Shepherds come to worship the Child; the second when they leave:

> As I out rode this enderes night,
> of thre ioli sheppardes I saw a sight,
> And all a-bowte there fold a star shone bright;
> They sange terli terlow;
> So mereli the sheppards ther pipes can blow.

Doune from heaven, from heaven so hie,
of angeles ther came a great cõpanie,
With mirthe and ioy and great solemnitye,
The sange terly terlow;
So mereli the sheppards ther pipes can blow.[15]

This is a most effective device for emphasizing the importance of the scene, for the two verses of the carol enclose the scene of the shepherds' adoration of the Child and set it off as something separate, unique and quite wonderful. The use of this device shows great artistry.[16] In York XV, after the angels have appeared, one of the shepherds suggests that they "make myrthe and melody, / with sange to seke oure savyour," and the author directs, "et tunc cantant" as the scene moves from the fields to Bethlehem.[17] In the Ludus Coventriae, the play "The Conception of Mary" contains a song by the shepherds which, as they leave singing, enables the scene to move from Joachim and the shepherds to the angel's appearance to Anne.[18]

A fourth, and less skillful, use of a song to create a scenic division appears in the Chester play, the "Adoration of the Shepherds":

Primus Pastor.
Nowe pray we to hym with good intent,
and sing I will, and me unbrace,
that he will let us to be kent,
and to send us of his grace.

Secundus Pastor.
Nowe sith I have all my will
-- for never in this world so well I was --
sing we now, I red us, shrill
a mery song us to solace.

Gartius.
Nowe sing on! let us see!
some songe I will assaie,
All men singes after me,
for musique of me learne you may.

(Tunc omnes pastores cum aliis adiuvantibus
cantabunt hilare carmen.)[19]

The song does not immediately end the scene; there is additional dialogue before the shepherds set off for Bethlehem.[20] Not only is the use of the song somewhat awkward, but the author seems to have deliberately brought in the secular (i.e., "mery," l.454) song instead of the more suitable song that God will bless the shepherds (l.450). Whether this is because the actors playing the roles of the shepherds did not know any religious songs, or whether the author felt that realism could best be maintained if the shepherds, as rustic characters, sang a popular song is difficult to decide.

Although only ten unmistakeably secular songs are found in the Mystery Cycles, each of them is used for a particular and definite purpose within one of the three basic divisions of drama: the action, the setting, or the characters. That the songs can be thus categorized indicates what must be the deliberate use of them by the authors, not as inferior elements, but as means whereby the fullest expression of the plays could be attained. The authors themselves, far from being second-rate in play-writing, show that they were well aware, in recognizing the three elements of drama,

of what makes a play a completely acceptable creation. Moreover, by giving the secular songs only to those characters who could be expected to sing them, the authors have preserved the religious mood of the plays while still appealing to the humanity of the audience who can thus recognize or identify themselves with the non-religious or non-saintly characters. It is significant, I think, of an author's insight to allow a venerable Simeon to sing his "Nunc Dimittis," while completely human sheep-herders sing a popular carol. The variety of uses of secular songs in the Mystery Plays is an example of the dramatic skill of the authors of the plays; it is, moreover, additional proof that the middle ages possessed much more than what has often been considered a rudimentary form of dramatic art.

Footnotes: Chapter II

[1]"Pageant of the Shearmen and Taylors," Two Coventry Corpus Christi Plays, ed. Hardin Craig, Early English Text Soc., E. S. LXXXVII (London, 1902), lines 839-46. The text of the lullaby is printed at the end of the play.

[2]Ibid., after l. 829.

[3]See Chapter IV, pp. 64-5, following.

[4]Richard L. Greene, The Early English Carols (Oxford, 1935), p. 373, n. 112.

[5]"The Angels and the Shepherds," XV, The York Mystery Plays, ed. Lucy T. Smith (Oxford, 1885), lines 130-1.

[6]"The Adoration of the Shepherds," VII, The Chester Plays, ed. Hermann Deimling, Early English Text Soc., E. S. LXII (London, 1893), lines 617-8.

[7]"Shepherd's Play," I, The Towneley Plays, ed. George England, Early English Text Soc., E. S. LXXI (London, 1897), lines 501-2.

[8]"Shepherd's Play," II, Towneley, lines 753-4.

[9]Ibid., line 443 and lines 476-7.

[10]"The Deluge," III, Chester, n. after l. 232.

[11]"Shepherd's Play," I, Towneley, lines 265-9.

[12]Nan Carpenter, in "Music in the Secunda Pastorum," Spec., XXVI (1951), 696-700, deals with this method of characterization. If this were the only instance of characterization by the manner of singing, her comments would be merely interesting; however, the way in which a song is sung characterizes the singer in a later play, Liberalitie and Prodigalitie, see Chapter IV, p. 79, following. Wily Beguiled, see Chapter V, pp. 95-6, following, uses a variation of this same idea of how a song is sung as the means of characterization. Thus, it is more than likely that the author of the "Secunda Pastorum" was deliberately using the manner of singing to indicate character since these later examples confirm Mrs. Carpenter's belief in a precedent set by the Mysteries.

[13]"Shepherd's Play," II, Towneley, lines 186-189.

[14]"Pageant of the Shearmen and Taylors," Coventry, after lines 277 and 331.

[15]The text of both stanzas of this carol are printed at the end of the play.

[16]See Chapter IV, pp. 78-9 , following.

[17]"The Angels and the Shepherds," XV, York, lines 84-5.

[18]"The Conception of Mary," Ludus Coventriae, ed. K. S. Block, Early English Text Soc. (London, 1922), l. 186.

[19]"The Adoration of the Shepherds," VII, Chester, lines 447-61.

[20]These three speeches which precede the direction "Tunc vadunt versus Bedlem" (l. 470) paraphrase one another; they could, therefore, be intended as a stylized introduction to the Shepherds' "hilare carmen."

CHAPTER III: THE MORALITY PLAYS

The Mystery Plays were a means of presenting religious doctrine; the drama which followed and largely replaced them had the different purpose of inculcating morality. Because the Morality Plays were intended to provide serious moral teaching, the presence of songs in them seems somewhat incongruous. Therefore, any songs included in the Moralities must be justifiable both dramatically and thematically by the authors of the plays. Two songs, however, are used for no apparent technical reason in two of the plays. A group unaccountably decides to sing in The Pedlar's Prophecie; the Pedlar, the Traveller, the Mariner, and the Artificer sing on the Pedlar's suggestion:

> Ped. And it will please you to help to
> sing a ballet before you go,
> I wil teach you cunningly to make the water.
> Arti. I know the Pedler can sing pleasantly,
> Both vpon the booke, and also without.
> Tra. I will sing, seeing he desireth me so instantly,
> But to sing by heart, to agree I stand in doubt.
> Ped. Behold I haue ballet bookes here,
> Truly pricked, with your rests, and where you shal
> come in.
> Mar. Then we foure wil make an honest quere,
> I will follow, if the Pedler will begin.
>
> Hic Cant.
>
> Tra. I haue businesse, I must needs go hence,
> Farwell Pedler, thou knowst my mind.[1]

New Custom also has four characters who sing for no reason:

AVARICE. But, sirs, because we have tarried so long,
If you be good fellows, let us depart with a song.
CRUELTY. I am pleased, and therefore let every man
Follow after in order, as well as he can.

The first SONG

Well handled, by the mass, on every side.
Come, Avarice; for we two will no longer abide.[2]

These songs show, however, a similarity in their very purposelessness: after each song, a few lines of speech elapse before the characters exit. The song does not serve as an exit song of the type so common in the Mystery Plays, nor does it further the action; it is merely sung. It may be that the authors of these Moralities were using a device the purpose of which they did not understand. From having seen the Mysteries performed, they noticed that characters would sing as they exited as a covering device for the exit. In writing their own plays, they included a song in similar situations without realizing that the purpose was to make the exit less artificial. The song exists then as a dramatic device which has lost its meaning but is still retained for no just cause.

Another instance of an archaic device retained without its original intention being served is found in the concluding song of Nice Wanton:

It is good to be mery.
But who can be mery?
He that hath a pure conscience,
He may well be mery.

Who hath a pure conscience? tel me!
No man, of him-self, I ensure the.
Then must it folow of necessitie
That no man can be mery.
. . . . . .

What shall he haue that can and wil do this?
After this life euerlasting blisse:
Yet not by desert, but by gyft, y-wisse.
There God make vs all mery![3]

The song clearly ends the performance, but it certainly is not needed to clear the stage of actors, because Barnabas is the only character left on the stage; after he delivers the tribute to the Queen, the stage direction says, "He mak[eth] curtesy an[d] goeth out." Therefore, the song which gives the moral of the play does not perform, as it could, a mechanical or technical purpose, but it does add to the dramatic effect of the play in that it provides a colorful and forceful conclusion to the performance.

Although this seemingly haphazard use of songs detracts from the value of music in dramatic presentations, the technique in itself cannot be condemned. An excellent use of a song is made by the author of Three Ladies of London. Simplicity sings to maintain a mood, that of satire, which pervades the play.

Simplicity sings it, and 'sperience doth prove,
No biding in London for Conscience and Love.
The country hath no peer,
Where Conscience comes not once a year;
And Love so welcome to every town,
As wind that blows the houses down.

> Sing down a down, down, down, down.
> Simplicity sings it, and 'sperience doth prove,
> No dwelling in London, no biding in London, for
> Conscience and Love.[4]

Sir David Lindsay does much to redeem the technique in his Satyre of the Thrie Estaits. Sensuality and her Ladies sing a song to accompany the King's defection to wantonness and luxury; the stage direction instructs:

> Heir sall the Ladies sing ane sang, the King sall ly doun amang the Ladies, and then Veritie sall enter.[5]

The mood which this song creates is sufficiently distinctive to indicate to the audience that virtue is temporarily vanquished; the shattering of the mood by the entrance of Verity and his stern admonition to the judges of the world is tremendously effective in recalling to the audience the moral path they are to follow. But not only does this song contrast two opposite states of life, it also marks a scenic division within the play. The focus of attention shifts, with this song, from the King and his court to Verity and the characters who follow him. Thus Lindsay has made a song serve two purposes: technical and dramatic; each is important to the unity of the play.

John Skelton, like Sir David Lindsay, uses one song for two particular purposes; here the peculiar performance of the song reveals something to the audience and thus sharpens the meaning of the play as well as marking a scenic

division:

> Hic faciat tanquam legeret litteras tacite. Interim superueniat cantando COUNTERFET COUNTENAUNCE suspenso gradu, qui uiso MAGNYFYCENCE sensim retrocedat; at tempus post pusillum rursum accedat COUNTERFET COUNTENAUNCE prospectando et uocitando a longe; et FANSY animat silentium cum manu.
>
> COUNTERFET COUNTENAUNCE. What, Fansy ! Fansy !
> MAGN. Who is that that thus dyd cry?
> Me thought he called Fansy.
> FAN. It was a Flemynge hyght Hansy.
> MAGN. Me thought he called Fansy me behynde.
> FAN. Nay, Syr, it was nothynge but your mynde.
> But nowe, Syr, as touchynge this letter....[6]

By singing his entrance, Counterfeit Countenance covers the awkward gap which occurs when Magnificence reads his letter. The cessation of singing and the sudden retreat when Counterfeit Countenance sees Magnificence intimate that something is wrong; when the newcomer hails "Largesse" and is rebuked by him, the audience is certain some skullduggery is afoot. The technical problem of effecting a change in scene when the characters do not leave the stage is solved by this song as well. While Magnificence reads the letter which is to prove important to a later part of the play, Counterfeit Countenance's entrance immediately gains the attention of the audience and begins new action.

These songs which are important to the setting of the plays in which they are found are similar, for this reason, to songs which create or maintain moods or express emotions

of some sort. Whenever a character feels particularly joyous, he sings a song expressing his joy. Adulation, in Respublica, wishes to sing because "to refreshe oure spirites yt ys restorytee,"[7] and earlier in the same play, the three conspirators, Insolence, Adulation and Oppression sing to show their lightheartedness:

> Adul. ...first lett vs sing a song to lighten our hartes.
> Avar. Than are ye like, for me,/ to sing but of three partes.
> Canne Avarice harte bee sett on a merie pynne
> And see no gaine, no profitte att all coming in?
> Insol. We shall have enoughe to drive awaie all sorowe.
> Avar. Than sing wee 'on bowne viage,' and 'Saincte George the borowe.'[8]

In the Macro Play Wisdom, three characters, Mind, Will, and Understanding, discuss the joys of worldly living and in their merriment sing a song in three parts:

> MYNDE. A tenowur to yow bothe I brynge;
> WNDYRSTONDYNGE. And I a mene, for ony kynge;
> WYLL. And, but a trebull I owt wrynge,
> the deuell hym spede, þat myrthe exyled !
> [Et cantent.[9]

The words to the song of Folly in Mundus et Infans indicate his joy at being "Folye's Felowe":

> Now I wyll folowe Folye,
> For Folye is my man;
> Ye, Folye is my felowe
> And hath gyuen me a name:
> Conscyence called me Manhode,
> Folye calleth me Shame.[10]

The youth in Ingeland's Disobedient Child has decided to

marry in spite of his father's commands and defiantly says,

> Yet, ere I depart, some song I will sing,
> To the intent to declare my joy without fear....[11]

Hypocrisy, Abominable Living, Fellowship and Juventus in Lusty Juventus sing "a merry song" before they depart,[12] and in The Interlude of Youth, Riot, Pride, Lechery and Youth sing for merriment after compacting their friendship.[13]

Another emotion which is commonly expressed by a song is that of love. There are only three love songs in the sixteen Moralities studied, but this is hardly surprising since the elevated tone and high moral purpose do not readily admit a situation which is so typical of the purely human condition. The first of these three songs is sung by Lust in praise of Treasure in The Trial of Treasure:

> Am I not in blessed case,
> Treasure and Pleasure to possess?
> I would not wish no better place,
> If I may still have wealthiness:
> And to enjoy in perfect peace
> My lady, lady.
> My pleasant pleasure shall increase,
> My dear lady.
>
> Helen may not compared be,
> Nor Cressida that was so bright;
> These cannot stain the shine of thee,
> Nor yet Minerva of great might.
> Thou passest Venus far away,
> Lady, lady,
> Love thee I will both night and day,
> My dear lady.
>
> My mouse, my nobs, and coney sweet,
> My hope and joy, my whole delight;
> Dame Nature may fall at thy feet,
> And may yield to thee her crown of right.

I will thy body now embrace,
Lady, lady,
And kiss thy sweet and pleasant face,
My dear lady.[14]

Whereas this song is nothing more than a typical laudatory love song, those in the Mariage of Witt and Wisdome and the Play of Wyt and Science by John Redford are of a particular form which appears for the first time in the Morality plays. Both are antiphonal wedding songs which contain refrains; they are sung by the chief male character to the female virtue he is to marry, and she replies in alternate stanzas. The last stanza of both songs, however, is divided and sung antiphonally by the two lovers.

WISDOME.
My joye has ouergrowen my greefe,
My cure is past,
For Fortune hath bin my relefe
Now at last !
Tantara tara tantara,
My husband is at hand!
His comly grace appeeres in place,
As I doe vnderstand.

WIT.
My lady, thrise welcome to me,
Mine onely ioy !
The gentellnis, God giue it the
Without annoy.
Tantara tara tantara,
Welcome, my worthy wyfe !
Thou art my parte, thine is my hart,
My blessed lim of life !
. . . . . .

WIT.
Let me thy comly corpes imbrace,
Dere Wisdome, now.

WISDOME.
Good Wit, I alwaies loued the place
  To be with you;
Tantara tara tantara,
  Thou hast my hart in hold.

WIT.
Ne doe I faine, but tell the plane
  I am thy owne, behold.[15]

In Redford's play, however, Wyt and Science are joined by their "cumpanyes" in the song:

Wellcum, myne owne !
Wellcum, myne owne !

WYT <u>and his Cumpanye</u>.	O ladye deere,
	Be ye so neere
	  To be knowne ?
	My hart yow cheere
	Your voyce to here;
	  Wellcum, myne owne !

SCIENCE <u>and hir Cumpanye</u>.	As ye rejoyse
	To here my voyce
	  Fro me thus blowne
	So in my choyce
	I show my voyce
	  To be your owne.
	. . . . .

WYT <u>and his Cumpanye</u>.	Then let us meete, My love so sweete, Halfe-way heere throwne !
SCIENCE <u>and hir Cumpanye</u>.	I wyll not sleete My love to greete. Wellcum, myne owne !
WYT <u>and his Cumpanye</u>. ALL <u>sing</u>:	Wellcum, myne owne ! Wellcum, myne owne ! [16]

These songs are unique in style and therefore indicate conscious desires of the playwrights to include a particular type of song for a particular effect.

Whereas the preceding songs are important to the setting of the plays of which they are a part because of the mood which they create or express, there is an excellent example of a song used in itself to set the scene. In the Digby play, Mary Magdalene, the stage direction is given, "Here xall entyre a shyp with a mery song."[17] The audience is made aware that the scene has shifted to the sea-coast; the song and the commands of the Shipman heighten the reality of the new scene which is just beginning.

As I have indicated in the previous chapter, songs can be used to characterize. In the Moralities, these songs are divided into two groups: those which accompany the entrance of a character and those which are non-entrance songs. A double purpose is served by the songs in the first group; they not only bring the character on stage, but they also characterize him by the type of song which he sings. For example, in the play Nice Wanton, by Thomas Ingeland, Ismael and Dalila come on stage for the first time, singing a merry and irresponsible song--just as their characters are merry and quite irresponsible:

> Here we comen ! and here we louen !
> And here we will abide, abyde ay ![18]

The same two sing a ribald song with Iniquity later in the play; as their characters have degenerated, so has the type of music they sing.

INIQ. Lo ! lo ! here I bryng her.
ISM. What is she, nowe ye haue her ?
DAL. I, lusty mynyon louer ?
INIQ. For no golde wyll I gyue her.
All together. Welcome my hony ay.[19]

The first entrance of Juventus in Lusty Juventus is accompanied by a song which characterizes him:

In a herber green, asleep where as I lay,
The birds sang sweet in the middes of the day;
I dreamed fast of mirth and play:
In youth is pleasure, in youth is pleasure.
. . . . . .[20]

In Three Ladies of London, Conscience has been forced to take on the occupation of broom-seller; the song she sings is typical of the street-sellers' calls to be heard all over England:

New brooms, green brooms, will you buy any?
Come, maidens, come quickly, let me take a penny.[21]

Thus she is neatly labeled, and the audience has no doubt as to whom she represents. Later in the same play, the entrance of Tom Beggar, Wily Will and Simplicity is accompanied by a song which not only names these characters, but tells the audience that they are thieves as well as beggars.

To the wedding, to the wedding, to the wedding go we:
To the wedding a-begging, a-begging all three.

Tom Beggar shall brave it, and Wily Will too,
Simplicity shall knave it, wherever we go:
With lustly bravado, take care that care will,
To catch it and snatch it we have the brave skill.

Our fingers are lime-twigs, and barbers we be,
To catch sheets from hedges most pleasant to see:
Then to the alewife roundly we set them to sale,
And spend the money merrily upon her good ale.

To the wedding, to the wedding, to the wedding go we:
To the wedding a-begging, a-begging, all three.[22]

A similar song is sung by Snatch and Catch in The Mariage of Witt and Wisdome; this entrance, their first, reveals at once to the audience who they are, what they do, and what they intend to do.[23] Thus the song covers a potentially awkward entrance and gives the dramatist an opportunity to indicate character by means other than ordinary speech. Pleasure, in The Trial of Treasure, and Courtly Abusion, in Magnyfycence, also sing first-entrance songs which characterize them. Pleasure's entrance is prepared by the preceding lines of Lust and Inclination:

INC. I say he will shortly appear in sight;
I know by his singing the same is he,
[Aside] The misbegotten Orpheus I think that he be.
Enter PLEASURE, singing this song.

O happy days and pleasant plays,
Wherein I do delight-a;
I do pretend, till my life's end,
To live still in such plight-a.[24]

Thus the action is one continuous movement; in Magnyfycence, on the other hand, Cloaked Colusion's monologue ends and then, in a new scene, "Hic ingrediatur COURTLY ABUSYON cantando."[25] This device of sudden stop and resumption of action is suitable for Skelton's purposes, however, for the

character of Courtly Abusion is thus more emphatically presented to the audience. Moreover, the song he sings is nothing more than nonsense words which definitely give the impression that he is just what he calls himself, "A ioly rutter" (l. 752).

Whereas these entrance songs both characterize and bring characters on stage, only two songs are included in the Moralities solely for the characterization which they accomplish. The snatch of a song which Avarice in Respublica sings is either to keep his courage up since the forces of Justice seem to have caught up with the plotters, Avarice, Insolence, Adulation and Oppression, or a show of bravado in a vain attempt to bolster his later protestations of innocence.[26] In either case, the particular time chosen by Avarice to sing characterizes him just as the song itself does. In Mankind, what the song is, rather than when it is sung, characterizes the singers. Nought, New-Gyse, and Now-a-days taunt Mankind with his labors, and sing a vulgar song in which they ask the audience to join. The coarseness of the song is parallel to the base characters of the singers; the style, which makes use of a leader and chorus, may be a good attempt to parody the usual type of "Crystemes songe," but the dramatic illusion suffers when Nought suggests:

> ...Now I prey all þe yemandry þat ys here,
> To synge with ws with a mery chere....[27]

There is no doubt that this song is a deliberate inclusion for the sake of characterization.

In the Morality The Trial of Treasure, two songs which characterize are of a type not seen before except in folk drama. These songs identify the singers either by the words "I am...," or by "Here is..." which is spoken by another character just before the singer comes on stage. In the folk plays, a typical entrance is the one of King Alfred in the Oxfordshire St. George Play:

> I am King Alfred, and this here is my bride.
> I've a crown on my pate and a sword by my side.[28]

The rest of the characters enter similarly. The Lutterworth Christmas Play uses the same formula:

> I am the King of England that boldly does appear;
> I come to seek my only son,--my only son is here.[29]

The formula is repeated by each of the entering characters. In The Trial of Treasure, Lust returns on stage with Sturdiness, in the latter's first appearance. They come in singing:

> Where is the knave that so did rave ?
> O, that we could him find,
> We would him make for fear to quake,
> That lout of lobbish kind.
> My name is Lust, and let him trust
> That I will have redress;
> For thou and I will make him fly,
> Mine old friend Sturdiness.[30]

Even though we already know who Lust is, the song identifies the singers according to a pattern which is too similar to

the speeches of characters in folk drama to be only coincidence. I believe that this is a hold-over from folk drama, that the set speeches were remembered by the writers of Moralities and later plays,[31] and that they included these formulas in their plays but in the form of songs which performed the same function as the speeches had done in the earlier drama--that of identifying the speakers or singers. Audiences would be accustomed to being told who the character was; they would therefore find nothing amiss in a song containing the same information. Moreover, because of the lack of a curtain on the stage, the use of some device to make less awkward the entrances of the characters was imperative; since a song covered the entrances in a satisfactory manner, it could be used to impart some additional information as well as to serve a technical purpose.

Whereas a second song in The Trial of Treasure is not clearly of this same identifying type, it bears certain resemblances which place it in the same category. Inclination has just said to Lust:

> Tush, I know a couple companions in store
> That were marvellous meet for you ever more;
> I wish you were known, you, unto them.

Lust replies, "Well, then, call them in," and Inclination announces the entrance with, "Here they come, each of them in a knave's skin." Elation and Greedy-Gut then enter singing:

With lust to live is our delight,
  In high estate and dignity;
Seeing that the Just put us to flight,
  Let them alone in misery.[32]

The song itself does not identify the singers, but the entrance is prepared by Inclination's words which resemble in meaning, if not in actual words, the introductions given the characters in folk plays. In the Lutterworth Christmas Play, Captain Slasher calls, "Step in, the King of England, / And boldly clear the way !"[33] The summoning forth is more commanding here, but the purposes of giving a cue and identifying the next actor are the same. This use of a device which had its roots in English dramatic tradition can be seen in the Mystery plays as well, but the writers of the Moralities turned the speeches which identified into songs which accomplished the same purpose. From the vitally important lines of identification in the mummers' plays to the mere statement of identity in the Mysteries is not such a large step. Actually, the latter was not strictly needed, because the characters in the religious plays were as familiar to the watchers as the stories which were being presented. It was mere convention which permitted God to announce, "I am the Alpha and Omega..." since anyone at all familiar with the plays would know exactly whom the character represented. From what was probably an imitation of a particular device to the expansion

of the device into song is a great step in dramatic writing--the writers of Moralities, whether consciously or not, changed a staid and purely practical means to an end into a technically correct, dramatically effective device.

By far the most frequent use of songs is that which deals with the action of the play in some way. The songs which carry out stage business are the most obvious and the most numerous in this group. Plays must begin in some manner; often a prologue will enable the performance to get under way, but a song will serve as well. Once more, it is a question of how the bare stage can be made less of a handicap than it is. A sudden entrance, the speaking of opening lines will begin the action, but the whole procedure is too brusque. Refinement is necessary, and this quality is given to the opening of the play by a song. The Morality Wealth and Health has this opening direction:

> Here entreth Welth, and Helth synging together a balet of two partes, and after speaketh Welth.[34]

There is no indication of what the song is, and the action of the play begins immediately; the song merely starts it moving. Trial of Treasure uses the same device, but in this play, the song which begins the performance is sung after the actor who speaks the Prologue leaves the stage. After the conclusion of the Prologue, the next character who enters is Lust, "like a gallant, singing this song":

> Heigho, care away, let the world pass,
> For I am as lusty as ever I was;
> In flowers I flourish as blossoms in May,
> Heigho, care away; heigho, care away![35]

The action then moves on.

Entrances within a play, as I have pointed out, can be accompanied by songs, and in most cases, this purpose is re-enforced by the author's desire to characterize the singer. There are, however, three songs which do not serve double purposes; they bring a character on stage, and have no other function than this stage business. Two of these single-aim songs are in the Morality Wealth and Health, and neither song has a text. Obviously the playwright has left this relatively minor problem to the actor who can thus ad-lib a song that suits him.[36] The directions for these two songs are:

> Entreth shrewd wyt with a songe...,
> Entreth Hance with a dutche songe.[37]

The second song would be somewhat more taxing of the ingenuity of the actor because of its necessarily limited nature, even though nonsense words could be sung to represent the Dutch language.

The remaining song which performs the business of bringing a character on stage is in Respublica in which the direction merely states, "Intrant cantantes."[38] The song does no more than accompany the entrance of Adulation, Insolence and Oppression.

Just as characters must be brought on stage as smoothly as possible, so must they be taken off with as little awkwardness as the author can manage. Of the Moralities, there are only three plays in which so many actors are on stage at the play's end that a song is needed to remove them and indicate definitely to the audience that the performance has concluded. At the end of Redford's Wyt and Science, all the characters add their consent to Reason's praise of the royalty present, and a stage direction for a spectacular finish is then given:

> Heere cumth in fowre wyth violes and syng, "Remembre me," and at the last quere all make cur[t]sye, and so goe forth syngyng.[39]

The play New Custom concludes similarly with a song which ends the play and clears the stage.[40] The song, which is not named, comes after the tribute to the Queen, and thus accompanies the exit of the actors who have all come on stage for the final lines. The same device is used by Ingeland in his Disobedient Child. The Perorator has delivered the moral to the audience, and is then joined by the rest of the players in a tribute to the three estates, the nobility, the clergy, and the commons. All the actors conclude the performance with a long song which re-iterates the moral of the play and sermonizes on virtuous living.

> Why doth the world study vain glory to attain,
> The prosperity whereof is short and transitory,
> Whose mighty power doth fall down again,
> Like earthen pots, that breaketh suddenly?
> Believe rather words that be written in ice,
> Than the wretched world with his subtlety,
> Deceitful in gifts, men only to entice,
> Destitute of all sure credence and fidelity.
> . . . . . .[41]

A song accompanies an exit within a play in Wealth and Health. Wit and Will sing for their new master Liberty who has been deluded into accepting them as his servants:

> wytte. Now and it please ye, wyll ye here any synging
> Therein I tell you I am somwhat connyng
> Ye shall heare and ye list.
>
> liberty. Syr I pray you sing and ye can
>
> wyll. Now wil I begin like a lusty bloud thã, thei sing & go out[42]

This song indicates a scenic division and a break in the action of the play.

The action in a play cannot always represent a particular moment of time; often elapsed time occurs and this change must be indicated to the audience in some way. In a very early Morality, the Digby Mary Magdalene, Mary is travelling from Judea to Marcylle; the Captain points out the countries they are passing as "þe shep-men syng." The song thus creates not only a time interval but also a space interval through what the Captain says. The device as used in this play is surprisingly sophisticated

as a means of indicating the passage of time and of place:

master.

Of sheppyng þe xall natt faylle;
for vs þe wynd is good and saffe.
yond þer is þe lond of torke,
I wher full loth for to lye.

now xall þe shep-men syng.

of þis cors we thar nat a-baffe,
yender is þe lond of satyllye.
stryk ! be-ware of sond ! -
cast a led, & In vs gyde!
of marcyll, þis is þe kyngges lond.[43]

Songs can also be a part of the action, as a means of furthering it. Four love songs are all sung for a particular purpose which has to do with further action. In Redford's Wyt and Science, Fame, Favor, Riches, and Worship have been sent by World to win Science. The song they sing is part of the procedure they use to accomplish this purpose.

FAME: Cum syrs, let us not dysdayne to do
That the World hath apoynted us too.
FAVOR. Syns to serve Science the World hath sent us,
As the World wylth us, let us content us.
RYCHES. Content us we may, synce we be assynde
To the fayrest lady that lyvth, in my mynde !
WOORSHYP. Then let us not stay here muet and mum,
But tast we thes instrumentes tyll she cum.

Here the[y] syng "Excedynge Mesure."

Exceedyng mesure, wyth paynes continewall,
Langueshyng in absens, alas ! what shall I doe,
Infortunate wretch, devoyde of joyes all,
Syghes upon syghes redoublyng my woe,
And teares downe fallyng fro myne eyes toe?
Bewty wyth truth so doth me constrayne
Ever to serve where I may not attayne !

Truth byndyth me ever to be true,
How-so-that fortune faverth my chance.
Duryng my lyfe none other but you
Of my tru hart shall have the governance !
O good swete hart, have you remembrance
Now of your owne, whych for no smart
Exyle shall yow fro my tru hart ! 44

In The Three Ladies of London, Fraud, Dissimulation, Usury, Simony, and Simplicity sing to win the favor of Love and Conscience. The result of the song is the same as in Wyt and Science; Love and Conscience succumb to the blandishments of the music no more than Science does, who tells her serenaders to leave her presence. The song itself, however, is somewhat different in this play in that it is written as part of the text and is in an antiphonal style.

The Song.

Good ladies, take pity and grant our desire.

CONSCIENCE' REPLY.
Speak boldly, and tell me what is't you require.

THEIR REPLY.
Your service, good ladies, is what we do crave.

HER REPLY.
We like not, nor list not such servants to have.

THEIR REPLY.
If you entertain us, we trusty will be;
But if you refrain us, then most unhappy.
We will come, we will run, we will bend at your beck,
We will ply, we will hie, for fear of your check.

HER REPLY.
You do feign, you do flatter: you do lie, you do prate:
You will steal, you will rob: you will kill in your hate.
I deny you, I defy you; then cease of your talking:
I refrain you, I disdain you; therefore, get you walking.[45]

A third song which accomplishes a purpose related to the action of the play and, thus, forwards the action is contained in Lindsay's Satyre of the Thrie Estaits. Danger, Hamelines, Fund-Jonet and Sensuality "sing Venus ane sang"[46] which calls them to the attention of Rex Humanitas. When he shows interest in the singers, Placebo and Solace persuade him to meet Sensuality. The song is dramatically good as it brings Sensuality to the King's notice and thus establishes the basis for further action in the play.

A different form of seduction is accomplished by a song in The Mariage of Witt and Wisdome. Wit succumbs to the charms of Wantonness who sings him to sleep; the ravishment of the hero's purse rather than of his senses follows:

> Here shall Wantonis sing this song to the tune of "Attend the goe playe the;" and hauing sung him a sleepe vpon her lappe, let him snort; then let her set a fooles bable on his hed, and colling his face: and Idlenis shall steale away his purse from him, and goe his wayes.
>
> THE SONG
>
> Lye still, and heare nest the,
> Good Witt, lye and rest the,
> And in my lap take thou thy sleep;
> Since Idlenis brought the,
> And now I have caught the,
> I charge the let care away creepe.
> So now that he sleepes full soundly,
> Now purpose I roundly,
> Trick this prety doddy,
> And make him a noddy,
> And make him a noddy !
> . . . . . .[47]

In the play Three Lords and Three Ladies of London, Simplicity sings the refrain of one of the ballads which he has for sale. His singing prompts the contest which follows:

SIMPLICITY

Marry, child, I have Chipping-Norton, a mile from Chapel o' th' Heath--a lamentable ballad of burning the Pope's dog; the sweet ballad of the Lincolnshire bagpipes; and Peggy and Willy:--But now he is dead and gone: Mine own sweet Willy is laid in his grave. La, la, la, lan ti dan derry, dan da dan, lan ti dan, dan tan derry, dan do.

WIT

It is a doleful discourse, and sung as dolefully.

SIMPLICITY

Why, you cannot mend it, can ye?

WIT

What will you lay on that? for I myself dare lay six groats to six of your bald ballads, that you yourself shall say I sing better than you....[48]

In Redford's Wit and Science, the song "Gyve place" is used for a very interesting effect. Wit and Tediousness have had a great battle in which Wit has been killed.

TEDYOUSNES. Now ly styll, kaytyv, and take thy rest,
Whyle I take myne in myne owne nest.

Exceat Tedy[ousnes].
Here cumth in Honest Recreacion, Cumfort, Quycknes, and Strenght, and go and knele abowt Wyt; and at the last verce reysyth hym up upon hys feete, and so make an end.
[While they kneel, they sing this song:]

Gyve place, gyve place to Honest Recreacion;
Gyve place, we say, now for thy consolacion.

When travelles grete in matters thycke
Have duld your wyttes and made them sycke,
What medson than your wyttes to quycke?
Yf ye wyll know, the best phisycke
   Is to geve place to Honest Recreacion;
   Gyve place, we say, now for thy consolacion!
. . . . . .

Upon his feete woold God he were!
To rayse hym now we neede not fere.
Stay you hys handes, whyle we hym bere;
Now all at once upryght him rere!
   O Wyt, gyve place to Honest Recreation;
   Gyve place, we say, now for thy consolacion![49]

The role of Honest Recreation as the life-restorer is similar to the part played by the Doctor in folk plays. He too brings people back to life, but his task is generally more difficult in that he has several dead bodies with which to deal.[50] Redford must have been aware of this particular character and incorporated him into his play, for the task performed is the same and certainly is necessary if the action is to progress any further. Where the Doctor speaks or perhaps chants his re-vivifying lines, Redford has his characters sing. This method is more sophisticated and certainly more effective than mere speech.

A song unique in a number of ways among those which forward the action of a play is found in Three Lords and Three Ladies of London. Because it is the only song in the Moralities which announces a coming event, because an entirely new character comes on stage to sing it, and because

it is almost a prothalamion in style, the song "Strew the fair flowers" is noteworthy. Moreover, the song is followed by a procession of dignitaries which is splendid in its color and pomp.

> Enter a Wench, singing.
> Strew the fair flowers and herbs that be green,
> To grace the gayest wedding that ever was seen.
> If London list to look, the streets were ne'er so clean,
> Except it was, when best it might, in welcome of our Queen.
> Three lovely lords of London shall three London ladies wed;
> Strew sweetest flowers upon the stones; perfume the bridal bed.
> Strew the fair flowers, &c.
>
> Enter first DILIGENCE with a truncheon, then a boy with POLICY'S lance and shield: then POLICY and LOVE, hand in hand: then FRAUD in a blue gown, red cap, and red sleeves, with AMBITION'S lance and shield: then a boy with POMP'S lance and shield: then POMP and LUCRE, hand in hand: then DISSIMULATION with PRIDE'S lance and shield: then a boy with PLEASURE'S lance and shield: then PLEASURE and CONSCIENCE, hand in hand: then SIMPLICITY, with TYRANNY'S lance and shield....51

The song, then, is effective for many reasons: its function as an announcement makes it important to the action because the audience is made aware of what is to follow; its being sung gives it an air of dignity, which is especially necessary in light of its nature, that of a wedding song; its preceding the solemn wedding procession is a contrast in performance to the seriousness and pageantry of the procession; its clever tribute to the Queen accomplishes the duty of acknowledging royalty.

The last song in this same category is one which sums up a scene and emphasizes it to provide a basis from which further action will proceed. Inclination, Elation, Greedy-Gut, Sturdiness, and Lust in Trial of Treasure sing a song after which Lust and Inclination exit:

> Lust shall be led by Inclination
> To Carnal Cogitation;
> Where Lust is wholly led by me,
> He must fall to cupidity;
> ...Then natural and lordly Lust
> Shall with his power despise the Just.

> ELA. Our song is ended, hast thou other in store?
> INC. I shall not have done this half hour and more.
> Yet I will, now I remember. Come in, Lust;
> That I go before, is but needful and just.
> You shall be now led by me Inclination
> To reason and talk with Carnal Cogitation.[52]

That the uses of songs in Moralities are so diverse is noteworthy; that songs are used at all is remarkable, for plays of such pretentious moral nature should not contain any traces of mirth, gaiety, or other frivolous states of mind. Yet the authors have chosen deliberately to include songs in their plays, and when the songs in the Moralities are studied and surveyed as a group, one very interesting fact is revealed: almost all the songs are performed by the wicked characters in the plays, and the extant texts praise or sympathize with some vice or evil passion in nearly every case. The obvious conclusion is that songs to the writers of the Moralities indicated licence and sinful living. This is true only for the early

plays, however, for as the Moralities gradually merged with non-religious elements, secular drama, in emphasizing anything but a moral lesson, used songs for any or all its characters, and the rigidly moralistic opinion regarding singing and songs was forgotten.

In attempting to study the plays chronologically, I have found it necessary to rely on the years of publication and registration since it is beyond the scope of this study to determine dates of composition. This handicap must be acknowledged, but it does not negate the possibility of showing that in the nineteen Moralities, arranged according to their approximate dates, songs gradually lost the stigma of being attached to evil characters, and that, from being used only as a convention, they assumed their former importance as dramatic devices and were thereafter used as such.

The Macro Morality Wisdom, with an approximate date of 1460, appears to be the earliest of the entire group. Its one secular song, l. 620 f., follows a discussion of the joys of worldly living. Mankind, which follows Wisdom in date of composition, contains a vulgar leader-and-chorus song by the characters who represent frivolity, and probably immorality, in the play. The Digby Mary Magdalene is thought to have been written around 1490, but an earlier date may be suggested by the two songs which are sung not

by evil or base characters, but by the sailors of the ship which takes Mary to Marcylle. On the other hand, the unknown author could be rebelling at the convention which makes him limit music to only the evil figures in his play. Both of the songs in John Skelton's Magnyfycence are sung by less than admirable characters, Courtly Abusion and Counterfeit Countenance. The texts of the songs do not exist, but the names of the singers are sufficient evidence that the words would not be any more spiritually elevated than their singers. Mundus et Infans varies the formula somewhat; the Youth sings his little song after he has made his decision to become a disciple of Folly, and thus indicates to the audience that with a change in character, a total moral collapse, including a susceptibility to the hitherto shunned powers of music, results. Because the words of the only song in Youth are not given, the sole indication of the nature of the piece is made by the names of the singers: Riot, Pride, Lechery, and Youth. The song to Venus in Sir David Lindsay's Satyre of the Thrie Estaits is sung by Danger, Hamelines, Fund-Jonet, and Sensuality. It is one of two in the play; the second is that sung by the ladies of the court to the King after he has succumbed to their blandishments. Respublica is the last of the plays to uphold the old order of giving

songs to evil characters to indicate immorality and licentiousness. All four songs are sung by the wicked figures in the Morality: Adulation, Insolence, Oppression, and Avarice.

In Wealth and Health, registered in 1557, comes the first break with this tradition. Of the four songs in the play, three are sung by the evil characters, but the fourth is a "balet of two partes" which begins the play and is sung by Wealth and Health. There can be no connotation of evil yet, for the action of the play has not begun, nor does the audience know that there will be a fall from grace for both these characters. The author is asserting his independence from convention here. Nice Wanton uses a song at the end of the play for a reason other than indicating evil. Three songs have previously characterized Ismael and Dalila, along with Iniquity, as lascivious figures; the fourth gives the moral of the play: "He that hath a pure conscience...may well be mery." One of the two songs in Lusty Juventus is an entrance performed before Juventus decides to follow wicked ways; the second is sung to rationalize the choice of evil over good. The next play chronologically is The Trial of Treasure, but the fact that all six of its songs are sung by evil characters, or figures who are contemplating a life of

wickedness, suggests a date for its composition earlier than the date of its printing, 1567. It may well be, however, a reversion by a particularly zealous author to the tradition of the previous years. The youth in Disobedient Child sings when he has decided to disobey his father; a second song gives the moral of the play and does not suggest wickedness of any sort. Only one song of the four in Redford's Wyt and Science is sung by less than admirable characters;[53] World sends Fame, Favor, Riches, and Worship to win the favor of Science, and their song is part of the process. In New Custom, Avarice sings one song, but a second is performed by all the characters at the end of the play in order to clear the stage. An antiphonal prothalamion in The Mariage of Witt and Wisdome is in direct contrast to the other two songs, one by Wantonness and Idleness to seduce Wit, and the other by Snatch and Catch, the two rogues. Of the four songs in The Three Ladies Of London, Conscience, who is far from being a wicked character, sings the only song which carries no implications of wantonness. The last two Moralities, The Three Lords and Three Ladies of London and The Pedlar's Prophecie, indicate in their use of songs that the authors have made a complete break with the formerly prevalent idea that a song expressed licence either by what was sung or by

who sang it. Neither of the two songs in the first play is sung by evil characters; one is an announcement of the forthcoming wedding of the noble personages with whom the play is concerned; the second is a song by Simplicity who is selling ballads. In The Pedlar's Prophecie, the only song, that of the Pedlar, Mariner, Artificer, and Traveller, instead of indicating licence or wantonness, serves no purpose whatsoever.

It appears, therefore, that singing in the early moral plays always suggests wickedness and riotous living. And it was at least a half century before this tradition could be broken. When it became natural to use the talents of boy singers, as in the school plays, the invidiousness attached to song faded away. The reason for the attachment of a label of sin and immorality to song is somewhat difficult to determine. In the Mysteries, bad characters sang badly, but it seems an injustice to suppose that the authors of Moralities were so lacking in imagination that they identified singing with evil from the examples of the Cycle Plays. As well, only people of low social status sang secular songs in the Mysteries. A certain snobbery may be evident in the linking of common man with songs with wickedness.

What prompted this puritanical streak in drama becomes

clearer, perhaps, when it is remembered that the sixteenth century in England was the time of great religious crises which affected all activities of life. Reformers would naturally direct their zeal towards those entertainments which might corrupt the soul of already sinful man, and if an instrument of potential harm could be turned to uses which would inculcate morality, it would be manipulated until all possible elements of corruption were removed, or at least changed.[54] So the Morality with its grimly moral atmosphere supplanted the Mystery and attached to music and song a badge of iniquity.

From the Mystery to the Morality plays is not such a great advance in time; nor is there much difference between the types of plays in the techniques used with secular songs. One of the chief differences is in the number of songs in the two types of drama. As the plays moved further away from religious drama, more opportunity was given the authors to include secular songs; they took advantage of this opportunity almost to excess: for the first time songs are used for no logical reason. The restraint of the earlier plays has disappeared--songs are used lavishly, and whereas this could be valuable to the coherency of the drama, often it is confusing instead.

This laxity in the handling of songs, which could be

accounted for by the many plays which were written for school productions, is compensated for by new uses which are, however, still within the basic dramatic framework of setting, character, and action. Songs are used within the action to further it and as integral parts; they are recognized and used as mood songs both to create and maintain certain aspects of atmosphere. It is in characterization that songs are used in a new way--which is, however, not so original as it might seem. The identification songs which are so reminiscent of the early folk plays were never seen in the Mystery plays; their appearance in the Moralities is the setting of a precedent, for they are found again in the secular plays.

Love songs are used effectively and for the first time, and a new style, at least for drama, is begun with the antiphonal form, which suggests the influence of liturgical and choir music. One particular use of secular songs is largely ignored by the writers of Moralities: that of having a song mark a scenic division in the play. This can be explained by the more frequent appearances of plays already divided into scenes and acts.

Moralities are, therefore, in their use of secular song, not completely self-contained specimens of dramatic art, but examples of a new stage in a development which has its roots in the nearly-contemporary Mystery Cycles and even further, in the drama of the people.

Footnotes: Chapter III

[1]The Pedlar's Prophecy, ed. W. W. Greg, Malone Society Reprints (Oxford University Press, 1914), lines 980-992.

[2]New Custom, ed. W. Carew Hazlitt, Dodsley's Old English Plays, 4th ed. (London, 1874), III, 40.

[3]Thomas Ingeland, A Preaty Interlude Called, Nice Wanton, ed. J. M. Manly, Specimens of the Pre-Shakspearean Drama (Boston, 1897), I, after l. 552.

[4]The Three Ladies of London, Dodsley, VI, 327.

[5]Sir David Lindsay, Ane Satyre of the Thrie Estaits, ed. John Small, Early English Text Soc., O.S. XI (London, 1865), after l. 1025.

[6]John Skelton, Magnyfycence, ed. R. L. Ramsay, Early English Text Soc., E. S. XCVIII (London, 1906), after l. 324.

[7]Respublica, ed. L. A. Magnus, Early English Text Soc., E. S. XCIV (London, 1905), l. 889. After l. 899, the stage direction is "Cantent, Hey noney nony houghe for money etc."

[8]Respublica, lines 592-7. The stage direction which follows is, "Cantent, 'Bring ye to me & I to ye,' etc., et sic exeant." See n. 26, following.

[9]A Morality of Wisdom, Who is Christ, ed. F. J. Furnivall and A. W. Pollard, The Macro Plays, Early English Text Soc., E. S. XCI (London, 1904), lines 620-3.

[10]Mundus et Infans, Manly, I, lines 700-5.

[11]Thomas Ingeland, The Disobedient Child, Dodsley, II, 289.

[12]Richard Wever, Lusty Juventus, Dodsley, II, 88.

[13]The Interlude of Youth, Dodsley, II, pp. 24 and 28.

[14]The Trial of Treasure, Dodsley, III, 292.

[15]The Mariage of Witt and Wisdome, ed. J. O. Halliwell, A Supplement to Dodsley's Old Plays, II, Shakespeare Soc. (London, 1846), p. 59.

[16]John Redford, The Mariage of Wyt and Science, Manly, lines 935-68.

[17]Mary Magdalene, part 2, ed. F. J. Furnivall, The Digby Plays, Early English Text Soc., E. S. LXX (London, 1896), l. 1394. E. K. Chambers, in The Medieval Stage (Oxford, 1903), II, 155-6, comments:

> A somewhat unique position between miracle play and morality is occupied by the Mary Magdalen drama contained in the Digby manuscript.... We have less to do with a mystery beginning to show morality elements than with a deliberate combination effected by a writer familiar with both forms of drama.

The differences between Mary Magdalene and the Morality form are obvious, but I have used Chambers' own definition of a Morality (see Chapter I, p. 2, above) to justify the inclusion of the play in this category.

[18]Nice Wanton, Manly, lines 39-40.

[19]Ibid., lines 141-5. A third song is sung by Dalila and Iniquity after l. 194. This too expresses the degraded characters of the singers:

> INIQ. Golde lockes,
> She must haue knockes,
> Or els I do her wronge.
> DAL. When ye haue your wyl,
> Ye were best lye styll,
> The winter nightes be longe.
>
> INIQ. When I ne may
> An-other assay,
> I wyl take it for no wronge.
> DAL. Then, by the roode,
> A bone in your hoode
> I shall put ere it be longe.

[20]Lusty Juventus, Dodsley, II, 46.

[21]The Three Ladies of London, Dodsley, VI, 331. The note of the editor suggests the song is the same as a ballad "Buy, Broomes, buye" which was licensed to William Griffith in 1563-4. Since the text of this ballad is not available, and the words of Griffith's ballad do not appear in the song of Conscience, the editor's supposition is not necessarily true.

[22]Ibid., p. 347.

[23]The Mariage of Witt and Wisdome, Shakespeare Society, p. 25:

> I hath bin told, ben told, in prouerbs old,
> That souldiares suffer both hunger and cold,
> That souldiares suffer both hunger and cold;
> And this sing we, and this sing we,
> We liue by spoyle, by spoyle, we moyle and toyle;
> Thus Snach and Catch doth keepe a coyle!
> And thus liue we, and thus liue we,
> By snatchin a catchin thus liue we.
>
> We come from sea, from sea, from many a fray,
> To pilling and poling euery day,
> To pilling and poling euery day;
> And thus skipe we, and thus skipe we,
> And ouer the hatches thus skipe we!

[24]The Trial of Treasure, Dodsley, III, 290.

[25]Magnyfycence, EETS, l. 745.

[26]Respublica, EETS, lines 1658-62:

> Adul. Tell vs what to doo.
> Avar. I will. thei come. We are caught.
> Adul. Whether shall I renne?
> Avar. Nowe sing a song, honestie.
> Adul. I am past singing Now.
> Avar. yes, one song, honestie.
> haye, haie, haie, haie /
> I wilbe Merie while I maie. /

The allusion in l. 1659 is, of course, to the song which

Adulation was so anxious to sing earlier in the play (see n. 5, above). Thus Avarice seems to be saying that now, when a song could do them some good, is the time to sing. This is a clever use of song to characterize--the linking of the songs is a technique not seen before.

[27]Mankind, ed. F. J. Furnivall and A. W. Pollard, The Macro Plays, Early English Soc., E. S. XCI (London, 1904), lines 326-34:

NOUGHT. ...'Yt ys wretyn with a coll, yt ys wretyn with a cole.'
NEW-GYSE & NOW-A-DAYS. Yt ys wretyn with a colle, yt ys wretyn [with a cole].
NOUGHT. He þat schytyth with hys hoyll, he þat schytyth with hys hoyll,
NEW-GYSE, NOW-A-DAYS. He þat schytyth with hys hoyll, he þat schytyth [with his hoylle].
NOUGHT. But he wyppe his ars clen, but he [wype his ars clene],
NEW-GYSE, NOW-A-DAYS. Byt he wype his ars clen, but he [wype his ars clene],
NOUGHT. On hys breche yt xall be sene, on hys breche [yt xall be sene],
NEW-GYSE, NOW-A-DAYS. On hys breche yt xall be sene, on hys [breche yt xall be sene].
[cantant omnes:
Hoylyke, holyke, holyke ! holyke, holyke, holyke !

[28]Oxfordshire St. George Play, Manly, lines 1-2.

[29]Lutterworth Christmas Play, Manly, lines 8-9.

[30]The Trial of Treasure, Dodsley, III, 268.

[31]See Chapter V, pp. 77-8, following.

[32]Trial of Treasure, Dodsley, III, 271. The first line of the song should probably refer to the character Lust, not the vice lust, according to the sense of the song.

[33]Lutterworth Christmas Play, Manly, lines 6-7.

[34]The Interlude of Wealth and Health, ed. W. W. Greg, Malone Society Reprints (Chiswick Press, 1907), lines 1-3.

[35]The Trial of Treasure, Dodsley, III, 263.

[36]When a song serves a purpose other than stage business or has a number of functions, its words are generally included in the play and it seems to have been written for that play, not taken from another source. This practice follows the tradition of the Mystery plays in which two of the three songs which are supplied with texts have been written for the plays.

[37]Wealth and Health, Malone Society, lines 349 and 389.

[38]Respublica, EETS, after l. 123.

[39]Wyt and Science, Manly, after l. 1051.

[40]New Custom, Dodsley, III, 52.

[41]Disobedient Child, Dodsley, II, 319.

[42]Wealth and Health, Malone Society, lines 515-19.

[43]Mary Magdalene, part 2, The Digby Plays, EETS, lines 1432-40.

[44]Wyt and Science, Manly, lines 567-89.

[45]Three Ladies of London, Dodsley, VI, 261.

[46]Satyre of the Thrie Estaits, EETS, l. 310.

[47]Witt and Wisdome, Shakespeare Society, p. 20.

[48]The Three Lords and Three Ladies of London, ed. W. Carew Hazlitt, Dodsley's Old English Plays, 4th ed. (London, 1874), VI, 393.

[49]Wyt and Science, Manly, lines 223-62.

[50]Cf. the Oxfordshire St. George Play, Manly, lines 29-37:

Enter OLD DR. BALL.
I am the Doctor, and I cure all ills,
Only gullup my portions, and swallow my pills;

I can cure the itch, the stitch, the pox, the palsy,
and the gout,
All pains within and all pains without.
Up from the floor, Giant Blunderbore !

Gives him a pill, and he rises at once.

Get up, King; get up, Bride;
Get up, Fool, and stand aside.

Gives them each a pill, and they rise.

Get up, King Cole, and tell the gentlefolks all
There never was a doctor like Mr. Doctor Ball.

Similarly, in the Lutterworth Christmas Play, Manly, lines 66-75, the doctor says,

...But by the word of command
I can make this mighty prince to stand.
KING. What is your fee?
DOCTOR. Ten pounds, is true.
KING. Proceed, noble doctor;
You shall have your due.
DOCTOR. Arise, arise ! most noble prince, arise,
And no more dormant lay;
And with thy sword
Make all thy foes obey.

[51]The Three Lords and Three Ladies of London, Dodsley, VI, 496.

[52]The Trial of Treasure, Dodsley, III, 274.

[53]This is undoubtedly because Redford was Master of St. Paul's song school, and in writing for his boys, would make songs an enjoyable art, not a wicked pastime.

[54]See Russell A. Fraser, "Early Elizabethan Songs," Musica Disciplina, VII (1953), 199-203.

CHAPTER IV: THE TRANSITIONAL PLAYS

To divide drama into periods is to set up arbitrary and quite artificial limits, especially in the early stages of the establishment of a dramatic style. There are no definite boundaries between types of drama, and when the original form is not yet completely fixed, a new form cannot be markedly different from its model. Just as the Mysteries gradually grew into another dramatic form, the Moralities, these too became part of a new and different means of dramatic expression. But between these plays for their own sake, the secular dramas, and the Moralities which were intended for the edification of their watchers, certain plays exist which show characteristics of both types: abstract figures intermingled with characters from real life, a moral lesson competing with sheer entertainment. Of plays containing songs, five can be considered as transitional; for the most part, they contain songs in uses which are not different from those in plays which preceded them. They still use songs to make easier the proper presentation of character, action, and setting; there is, however, a new emphasis on songs for contrast, whether of character or of dramatic effect.

Perhaps the best examples of songs used for dramatic effect in the transitional plays are contained in John

Phillip's Patient Grissell. Three songs create moods which are then shattered by further action or by another character. The Marquis enters "singing to the tune of the latter Almain":

I Liue in ioyfull iollytie,
With my true loue and Ladye deare:
To mee shee gyueth loyaltie,
For Vertuous acts shee hath no peare:
So true, so iust, in worde and deed,
I maye her trust, in time of need:
Hir gentill harte through Wisdomes arte,
So curtuously doth playe her parte:
That needs I must expresse hir prayse,
Till direfull death cut short my dayes.[1]

After this unqualified song of praise, the Marquis, prompted by Politic, decides to test Grissell. The unjustness of his decision is all the more pointed after he has avowed her fidelity and steadfastness. A second song, which occurs later in the same play, creates a particular atmosphere which is then made more effective by contrast with a following character. The nurse is playing with Grissell's child and sings it to sleep with this lullaby:

Lulla by baby, lullay by babye.
Thy Nurse will tend thee, as dulie as may be.

Be still my sweet sweeting, no lenger do crye,
Sing lulla by baby, lulla by baby:
Let dollors bee fleetting I fancie thee I,
To rocke and to lull thee, I will not delay mee.

Lulla by baby .tc.

What creature now liuing, would hasten thy woe,
Singe lulla by, lulla by, lulla by baby:
See for thy reliuyng, the tyme I bestowe,
To daunce, and to praunce thee, as pretly as may bee.

Lulla by baby .tc.

The Gods bee thy shield, and comfort in need,
Sing lulla by, lulla by, lullaby baby:
They give thee good Fortune, and well for to speed,
And this to desier, I will not delaye mee.[2]

The next line of the play is "Enter Dilligence his sword drawen," and his first words are "Gogs hart and his heele, wher is the brat." This scene is so similar to one in the Coventry "Pageant of the Shearmen and Taylors," that it is not inconceivable that Phillip had the earlier scene in mind when he wrote his own play.[3] The pathos of the lullaby is in marked contrast to the ferocity of the murderer; it is good dramatic writing to use a song to bring about the contrast. Diligence is again the conveyer of bad news when he tells Grissell of the Marquis' decision to wed a new wife. Once more, Phillip precedes the unhappy occurrence with a song which creates a mood of serenity and resignation:

A songe for Grissill, when the
Messinger commeth to hir.
How greatly am I bounde to prayse
My God that syts in Throne,
Which hath asswaidged by prouidence,
My anguishe and my mone.

These vertues which with mee resyde
All greefes haue banisht quit,
Pacyence do ease my heauines
And pensiue pained plight.
. . . . . .[4]

Phillip used songs to create contrast, but he also was aware of the mechanical functions dealing with action which

songs could perform. The death of Grissell's mother takes place offstage; the audience is told of the event by Grissell who comes onstage, announces the death and her sorrow, and then sings a song which makes her grief even clearer.

Here Grissell Singith a songe,
to the tune of Damon & Pithias.

Can my poore harte be still,
Can I possesse sweete peace:
When Joue hath giuen Parchas the chardge,
My blisfull ioyes to cease:
Judge you my cause, you tender youthes
that gaynd your mothers loue,
And you shall finde to mourne and weepe
Dame Nature doth mee moue:

My moother was my blisse,
her sight did bannishe care:
But now to weepe and mourne alacke,
her absence I prepare:
I misse her counsels sweete to mee,
thrice blissed happie Dame:
Who traynd mee up in Vertues scoole,
that I maye purchace Fame.
. . . . . .[5]

A song important in a different way to the action is found in Liberalitie and Prodigalitie. Tenacity and Prodigality are suitors to Fortune for Money; to settle the dispute, they have a singing contest.[6]

Prod. The Princely heart, that freely spends,
Relieues full many a thousand more,
He getteth praise, he gaineth friends,
And peoples loue procures therefore.
But pinching fist, that spareth all,
Of due reliefe the needy robs,
Nought can be caught, where nought doth fall,
There comes no good of greedie Cobs:
This issue therefore doe I make,
The best deseruer draw the stake.

Ten. Whilst thou dost spend with friend and foe,
At home che hold the plough by'th taile:
Che dig, che delue, che zet, che zow,
Che mow, che reape, che ply my flaile.
A paire of dice is thy delight,
Thou liu'st for most part by the spoile:
I truely labour day and night,
To get my liuing by my toile:
Chill therefore sure, this issue make,
The best deseruer draw the stake.[7]

The final result is not determined by the songs, however; Fortune says, and rightly so, that she "dealeth not by merit, but by chance," and Prodigality wins her "deare sonne Money."[8] It is very interesting to note that this song of Tenacity is the only one of those whose texts are available from the plays studied to have a musical setting of dialect. "Che" for "I," "chill" for "I will," "zet" and "zow" for "set" and "sow" are typical of southern dialect. Since Tenacity is a rustic miser, it is fitting that he speaks dialect; but to sing it is a clever and, so far as I can trace, an original device.

Songs included for the stage business they perform are necessary to the action as well, and once again the handicap of a curtainless stage is overcome by having the actors sing as they exit at the end of the performance. Of the two plays which use this device, Like Will to Like and Tom Tyler, the first is perhaps the less awkward. Good Fame, Virtuous Life and Honor have just delivered the tribute to the Queen which would ordinarily end the

performance; they join, however, in an antiphonal song which gives the moral of the play.

> Where like to like is a-matched so,
> That virtue must of force decay:
> There God with vengeance, plagues, and woe,
> By judgment just must needs repay.
> For, like to like, the worldings cry:
> Although both likes do grace defy.
>
> . . . . . .
>
> To him be praise, that grace doth give,
> Whereby he fashioneth us anew:
> And make[s] us holily to live,
> Like to himself in faith most true.
> Which our redemption sure hath wrought:
> Like him to be most dearly bought.[9]

As a means of getting the players off the stage, the song is useful, but as an artistic device, the didacticism is totally uninspired. Tom Tyler's ending is different in a number of ways. All the cast have come on stage, as in the previous play, but they first sing the song which points out the play's moral, then deliver the tribute to the Queen, sung in a particular manner, according to the author's direction.

A Song

> Patience entreateth good fellows all,
> Where Folly beateth to break their brawll,
> Where wills be wilfull, and Fortune thrall,
> A patient party perswadeth all.
>
> Though Strife be sturdy to move debate,
> As some unworthy have done of late.
> And he that worst may the candel carry,
> If Patience pray thee, do never varry.

If froward Fortune hap so awrie,
   To make thee marry by Destenie,
If fits unkindly do move thy mood,
   Take all things patiently, both ill and good.

Patience perforce if thou endure,
   It will be better thou mayest be sure,
In wealth or wo, howsoever it ends,
   Wheresoever ye go, be patient Friends.
                The end of this Song.

Here they all go in, and one cometh out, and singeth this Song following all alone with instruments, and all the rest within sing between every staffe, the first two lines.

The concluding Song.

When sorrowes be great, and hap awry,
Let Reason intreat thee patiently.

A song.

Though pinching be a privie pain,
   To want desire that is but vain.
Though some be curst, and some be kind
   Subdue the worst with patient mind.
. . . . . .

Which God preserve our Noble Queen,
   From perilous chance that hath been seen,
And lend her Subjects grace say I,
   To serve her Highnesse patiently.

God save the Queen. (10)

The second song appears obviously tacked on as the fulfillment of a duty; expediency seems to have overcome dramatic propriety in this play.

The song which ends a play has a parallel in the song which ends a scene. Only two such songs are contained in these transitional plays. The first is at the end of Act I,

scene vi of Liberalitie and Prodigalitie; the same song opens the scene.[11] The purpose of the second song is necessary if the audience is to understand a new scene is beginning. The song occurs at the end of Act V, scene iii, and although the play is divided into acts and scenes, the chief characters, Virtue and Equity, do not leave the stage when the scene ends.

> Equit. Do so, deare Madam, I beseech you most heartily
> And recreate your selfe before you goe hence, with some sweet melody.
> The Song.
> If pleasure be the only thing,
> That man doth seeke so much:
> Chiefe pleasures rest, where vertue rules:
> No pleasure can be such.
> . . . . . .
>
> To those againe that follow vice,
> The way is faire and plaine:
> But fading pleasures in the end,
> Are bought with fasting paine.
> If pleasure be the only thing, &c.
>
> SCENE III
> Enter Vertue, Equity, Liberality, Money, and the Sherife.
> Vert. Now my Lords, I see no cause, but that depart we may.
> Equit. Madam, to that shall like you best, we willingly obay.
> Lib. Yes, Lady, stay awhile, and heare of strange aduentures.[12]

The song thus emphasizes the play's meaning and indicates the beginning of a new scene.

Included in this same category of songs important to the setting of the plays are mood songs, those which give

[illegible]

[illegible]

[illegible]

color and atmosphere to the play. These form the largest single group of songs in the transitional plays, but are of the types seen before both in the Mysteries and Moralities. A prothalamion of the antiphonal style sung between Grissell and Marquis Gautier occurs in Patient Grissell:

To the tune of malkin.

Marques. Syth Fate and Fortune thus agree,
My onlie ioye and Ladie deare:
A Romeo I will rest to thee,
In whome the fruites of Faith appeare:
Heigh hoaw, my true love,
I ioye in thee my Turtell Doue.

Grissell. Sith heauenly Gods that rule aboue,
Haue lotted mee to be your wife:
A Thisbe iust thy spowse will proue,
Whilst Joue giue chardge to end my life:
Heigh hoaw, my sweete hart,
I honor thee, while death vs part.

. . . . . .[13]

Two drinking songs give an air of conviviality to the plays, Tom Tyler and Like Will to Like, in which they are found. The songs fit the actions of the characters at that point and add color to the scenes. Tipple, Strife, and Sturdie in Tom Tyler sing:

The Mill a, the Mill a,
So merily goes the mery Mill a.

Let us sip, and let it slip,
And go which way it will a,
Let us trip, and let us skip,
And let us drink our fill a.

Take the cup, and drink all up,
  Give me the can to fill a:
Every sup, and every cup,
  Hold here, and my goodwill a.
. . . . . .[14]

and Philip Fleming in Like Will to Like expresses his jollity with four lines of a song:

Troll the bowl and drink to me, and troll the
    bowl again,
And put a grown toast in [the] pot for Philip
    Fleming's brain.
And I shall toss it to and fro, even round about
    the house-a:
Good hostess, now let it be so, I brink them all
    carouse-a.[15]

Mood songs which express merriment are common in the transitional plays. Three songs of this type are found in Tom Tyler. The first, sung by Tom's wife Strife and her friends, mocks poor Tom in his ill-fortune at being married to a shrew:

    Tom Tiler, Tom Tiler,
    More morter for Tom Tiler.
As many as match themselves with shrowes,
May hap to carrie away the blowes,
    Tom Tiler, Tom Tiler.
As many a Tyde both ebs and flowes,
So many a misfortune comes and goes,
    Tom Tiler, Tom Tiler.
Though Tilers clime the house to tile,
They must come down another while,
    Tom Tiler, Tom Tiler.
Though many a one do seem to smile,
When Geese do wink, they mean some gile,
    Tom Tiler, Tom Tiler.
Though Tom be stout, and Tom be strong,
Though Tom be large, and Tom be long,
    Tom Tiler, Tom Tiler.
Tom hath a wife will take no wrong,
But teach her Tom another song.
    Tom Tiler, Tom Tiler.[16]

When Tom appears to have obtained, finally, the upper hand, his friend joins him in a song of rejoicing:

> Tie, tie, tie the mare, tie,
> Lest she stray from thee away;
> Tie the mare Tomboy.
>
> Tom might be merrie, and well might fare,
> But for the haltering of his Mare,
> Which is so wicked to fling and flie,
> Go tie the mare Tomboy, tie the mare, tie.
> . . . . . .[17]

The stanzas of both songs are sung in turn by different characters. When Tom's wife is once more the ruler of their household, she and her friends again sing in merriment:

> Hey derie, hoe derie, hey derie dan,
> The Tylers wife of our Town,
> Hath beaten her good man.
> . . . . . .[18]

The Devil and Tom Collier in <u>Like Will to Like</u> celebrate their bargain with one another by a song and dance in which Nichol Newfangle joins:

> Tom Collier of Croydon hath sold his coals,
> And made his market to-day;
> And now he danceth with the Devil,
> For like will to like alway.
> . . . . . .
>
> Now of this dance we make an end
> With mirth and eke with joy:
> The Collier and the Devil will be
> Much like to like alway.[19]

Newfangle, later in the same play, sings because he has deceived his three comrades. The song also introduces the next two characters who enter:

> Now three knaves are gone, and I am left alone,
> Myself here to solace;
> Well done, gentle Jone, why begin you to moan?
> Though they be gone, I am in place.
> . . . . . .
>
> But mark well this game, I see this gear frame;
> Lo, who cometh now in such haste?
> It is Cuthbert Cutpurse
> And Pierce Pickpurse
> Give room now a little cast.[20]

Finally, in Liberalitie and Prodigality, Tom Tosse, Dick Dicer, Money, and Prodigality sing, as they exit, lines from the same song that Prodigality performed when Fortune bestowed Money upon him.

> Sweet mony the minion, that sayles with all windes,
> Sweet mony the minstrill, that makes merry mindes.[21]

Songs are used to reveal character, as well as establish setting, further action, and create dramatic effects in the transitional plays. The most numerous are the entrance songs which bring a character on stage and indicate to the audience his character at the same time. In Like Will to Like, the song which Hance sings, or attempts to sing, characterizes him as speech alone could not do:

> Here entereth HANCE with a pot, and singeth as followeth.
>
> See ye not who comes yonder? an old friend of yours:
> One that is ready to quass at all hours.
> He singeth the first two lines, and speaketh the rest as stammeringly as may be.
> Quass in heart, and quass again, and quass about the house-a:
> And toss the black bowl to and fro, and I brinks them all carouse-a.[22]

A song which performs stage business of the opposite kind, by accompanying an exit, also reveals character. It is another drinking song in the same play:

> Good hostess, lay a crab in the fire, and broil
> a mess of souse-a:
> That we may toss the bowl to and fro, and brinks
> them all carouse-a.
> And I will pledge Tom Tosspot, till I be drunk as
> a mouse-a:
> Whoso will drink to me all day, I will pledge them
> all carouse-a.
> Then we will not spare for any cost, so long as
> we be in house-a:
> Then, hostess, fill the pot again, for I pledge
> them all carouse-a.[23]

Other entrance songs which characterize by the type of song that they are, are contained in Patient Grissell and Kynge Johan. Grissell's first entrance is accompanied by a very pious and devout song which immediately typifies her:

> God by his prouidence deuine,
> hath formed mee of slimie Claye,
> Then whye shoulde I in ought repine,
> Or seeke his will to disobaye:
> Be it far from me to do such ill,
> As to contende against his will:
> Singe danderlie Distaffe, & danderlie
> Ye Virgins all come learne of mee.
> . . . . . .[24]

The remaining verses set down the proper conduct of children towards their parents, and the qualities of a virtuous life.

Bale's Kynge Johan contains two songs accompanying entrances which characterize the actual persons singing them, but not the people they are pretending to be. Dissimulation is disguised as a monk; he is on his way to

poison King John, and sings a very cheerful drinking song:

> Wassayle, wassayle out of the mylke payle,
> Wassayle, wassayle, as whyte as my nayle,
> Wassayle, wassayle, in snowe, froste and hayle,
> Wassayle, wassayle, with partriche and rayle,
> Wassayle, wassayle, that muche doth avayle,
> Wassayle, wassayle, that never wyll fayle ![25]

Dissimulation as a character in his own right could sing this song, but Dissimulation as a monk singing this song is out of place, unless Bale is deliberately using the song for bitter satire of the religious state of life. This presumption is borne out by the following lines:

> K. JOHAN. Who is that, Englande? I praye the stepp fourth and see.
> ENGL. He doth seem a-farre some relygyous man to be.[26]

The incongruity of a "relygyous man" singing a wassail would be all too obvious to the audience, and a reminder of the abuses of Catholicism upon which Bale was enlarging. Thus, Dissimulation is characterized as a dissolute monk by the song he is singing. Sedition, too, sings a song which characterizes him. He enters with "Pepe! I see ye! I am glad I have spyed ye!"[27] in anticipation of the "mery chere" he has expected to find. His assumed name is Perfection, but a character of such implied faultless virtue and morality would not be so anxious as Sedition to participate in the "quaffynge of double bere."[28] Once more, Bale has characterized the actual person, not the assumed identity.

Entrance songs which identify rather than characterize are found in the transitional plays as well. These songs follow the same formula as the similar songs in the Morality plays, and thus show the identical reversion to the set speeches which identify in the folk and mummers' plays. Tom's first entrance in the play Tom Tyler identifies him and describes him and his life:

> The Proverb reporteth, no man can deny,
> That wedding and hanging is destiny.
>
> I am a poor Tyler in simple aray,
> And get a poor living, but eight pence a day,
> My wife as I get it, doth spend it away;
> And I cannot help it, she saith; wot ye why,
> For wedding and hanging is destiny.
> . . . . . .[29]

The "I am" formula is obvious. Two songs in Liberalitie and Prodigalitie are songs of identification also. Money comes on singing,

> As light as a fly,
> In pleasant iollitie:
> With mirth and melodie,
> Sing money, money, money.
> Money, the minion, the spring of all ioy,
> Money, the medicine that heales each annoy,
> Money, the Iewell that man keepes in store,
> Money, the Idoll that women adore.
> That money am I, the fountaine of blisse,
> Whereof who so tasteth, doth neuer amisse.
> Money, money, money:
> Sing money, money, money.[30]

"That money am I" tells the audience exactly who the character is. The formula is varied with the entrance of the next character, Fortune. She is introduced by a "here is" song:

Reuerence, due reuerence, faire dames do reuerence,
Vnto this Goddesse great, do humble reuerence:
Do humble reuerence.
Fortune of worldly state the gouernesse,
Fortune of mans delight the Mistresse,
Fortune of earthly blisse the patronesse,
Fortune the spring of ioy and happinesse:
Lo, this is she, with twinkling of her eie,
That misers can aduance to dignity,
And Princes turne to misers miserie,
Reuerence, due reuerence.[31]

The song announces Fortune with "this is she," and it is sung again as she leaves the stage at the end of the scene. The song also concludes the act and is spectacular in nature, as a laudatory hymn to Fortune, and in effect, enclosing as it does a scene of only one speech which is thereby made striking and much more impressive. This is the first time since the Mysteries that a song has been used for this purpose of emphasizing what is enclosed within its two performances. The Coventry "Pageant of the Shearmen and Taylors" has the same device for the adoration of the Christ Child by the Shepherds and this too sets the whole scene apart and accentuates it--a fitting treatment of the subject of the scene.[32]

The same play, Liberalitie and Prodigalitie, contains the first example since the Mystery plays of the way in which a song is sung as the means by which a character is described.[33] When Prodigality receives Money from Fortune, he sings a song of two stanzas which is fulsome in its praise of both characters:

Vers to Fortune

Thou that dost guide the world by thy direction,
Thou that dost conquer states to thy subiection,
Thou that dost keepe each King in thy correction,
Thou that preseruest all in thy protection,
For all thy gifts, vnto thy maiestie,
I yeeld both thanks and praise immortally:
To mightie Fortune, &c.

Vers to Money

Sweet Money, the minion that sayles with all winds,
Sweet Money, the minstrell that makes merry minds,
Sweet Money, that gables of bondage vnbindes,
Sweet Money, that maintaines all sports of all kinds,
This is that sweete Money, that rules like a King,
And makes me all prayses of Money to sing.[34]

Tenacity sings a song of joy at receiving Money as well; his song shows as much restraint as his miserly nature does:

La, mi, fa, sol, fa, sol, mi, fa, re, mi.[35]

The contrast in characters is strongly emphasized by the type of song they sing in the same situation.

The last deliberate example of the use of a song to characterize is contained in Bale's Kynge Johan. The Pope has just laid an interdict on King John. Instead of the ritual ending with a solemn hymn, the Pope bids his messengers to leave, then adds, "yet late us syng meryly." Sedition answers, "than begyne the song, and we shall folow gladly."[36] A religious song would add seriousness and weight to the proclamation of the interdict, but to "syng

meryly" indicates a secular song. The song may be, as in the other somewhat incongruous songs in the play, a deliberate mockery of music sung by people in these positions. If this is true, then Bale has characterized these figures as insincere and quite despicable in their lack of respect for their states of life and the characterization is good. If he has used the songs to ridicule the institutions of the Catholic Church which the characters represent, his judgment and taste seem questionable, even though his determined views must be given credit. Because of the play's obvious attempts to leave the Morality tradition by culminating this style and beginning another, that of the chronicles, the awkwardness of the device can be overlooked.

The five plays studied as being transitional are not remarkable for their use of secular songs; they contain songs for the same reasons as preceding plays had, but at times a new awareness of the possibilities for songs seems to be present. When a writer turns not to his immediate predecessors but to their fore-runners for the model of his use of song, the deliberate and conscious choice of a device is made; it is not coincidence or chance but a willed decision. Characterization by how a song is sung and the persistent use of tags from folk-drama are examples

of such decisions. To constantly practice by using every device at hand is also a step towards play-writing which is complete and effective. Some of the techniques may be artistically doubtful, as in the necessary but uninspired tributes to royalty, but the writers are consciously striving to overcome the awkwardness.

That these occasional inspirations indicate that writers are becoming more original in their handling of songs is doubtful. The technique is being polished; but it is used as it always has been used, adding perhaps more logic and precision. Nothing new occurs, but at least the device is not made meaningless by careless handling and unthinking application. Deficiencies arise, but none of the plays are the work of genius and to expect a greater than competent use of songs is foolish. The groundwork had been laid in the Mystery plays for the ways in which songs could be used; no particular author, while the plays were changing from religious to moral to almost-secular seems to have thought of enlarging this basis.

Footnotes: Chapter IV

[1]John Phillip, The Play of Patient Grissell, ed. Ronald B. McKerrow and W. W. Greg, Malone Society Reprints (Chiswick Press, 1909), lines 968-77.

[2]Ibid., lines 1383-98.

[3]See Chapter II, p. 13 , above.

[4]Phillip, op. cit., lines 1837-46.

[5]Ibid., lines 493-510.

[6]See Chapter V, p. 88 , following for another song of this type.

[7]The Contention between Liberalitie and Prodigalitie, ed. W. W. Greg, Malone Society Reprints (Oxford University Press, 1913), lines 436-55.

[8]Ibid., lines 462 and 466.

[9]Like Will to Like, ed. W. Carew Hazlitt, Dodsley's Old English Plays, 4th ed. (London, 1874), III, 358. The editor's note says, "This song is divided by a paragraph mark between Virtuous Life and the other speakers; but the names are not given, and the mode of distribution is consequently uncertain." It would be interesting to study the original markings which the editor has omitted.

[10]Tom Tyler and His Wife, ed. G. C. Moore Smith and W. W. Greg, Malone Society Reprints (Chiswick Press, 1910), lines 888-928. The fifth line of the song contains an interesting pun, for Strife is Tom Tyler's shrewish wife, and Sturdie is one of her gossips.

[11]Liberalitie and Prodigalitie, Malone Society, lines 246-56 and l. 291.

[12]Ibid., lines 1110-1140. Although the song emphasizes the action by commenting on it, it is more important as the indication of a scenic break than as a furthering of action.

[13]Patient Grissell, Malone Society, lines 839-75. See Chapter III, pp. 30-1 , above for other songs of this type.

[14]Tom Tyler, Malone Society, lines 256-77.

[15]Like Will to Like, Dodsley, III, 330.

[16]Tom Tyler, Malone Society, lines 218-37.

[17]Ibid., lines 469-91.

[18]Ibid., lines 690-717.

[19]Like Will to Like, Dodsley, III, 315.

[20]Ibid., p. 332.

[21]Liberalitie and Prodigalitie, Malone Society, lines 612-3.

[22]Like Will to Like, Dodsley, III, 327.

[23]Ibid., 339.

[24]Patient Grissell, Malone Society, lines 218-66.

[25]John Bale, Kynge Johan, ed. J. M. Manly, Specimens of the Pre-Shakspearean Drama (Boston, 1897), I, lines 2051-6.

[26]Ibid., lines 2051-8.

[27]Ibid., line 2422.

[28]Ibid., line 2426.

[29]Tom Tyler, Malone Society, lines 66-92.

[30]Liberalitie and Prodigalitie, Malone Society, lines 211-25.

[31]Ibid., lines 242-56.

[32]See Chapter II, p. 18 , above.

[33]See Chapter II, pp. 16-7, above.

[34]Liberalitie and Prodigalitie, Malone Society, lines 493-506.

[35]Ibid., l. 843.

[36]Bale, Kynge Johan, Manly, lines 1053-4.

CHAPTER V: THE SECULAR PLAYS

Secular plays, by their very nature, should contain songs in abundance, for as long as their type remains that of an interlude, where song and dance are integral parts, music can be of great importance. In the ten secular plays studied, three songs exist for no apparent purpose: in Heywood's The Foure PP, the four men have been chatting amiably; the Pedler boasts that he can participate in any diversionary test of skill the others may devise. The Apothecary suggests they sing and, after much word play, the other three follow his lead.[1] No dramatic function is served by the inclusion of this song in the play. In Ralph Roister Doister, a song is sung by Ralph's servants as Margerie Mumblecrust dances to the music.

> Who-so to marry a minion wife
> Hath hadde good chaunce and happe,
> Must loue hir and cherishe hir all his life,
> And dandle hir on his lappe.
>
> If she will fare well, yf she wyll go gay,
> A good husbande euer styll,
> What-euer she lust to doe or to say,
> Must lette hir haue hir owne will.
>
> About what affaires so-euer he goe,
> He must shewe hir all his mynde;
> None of hys counsell she may be kept froe,
> Else is he a man vnkunde.[2]

The third song is found in Gammer Gurton's Needle and is a now-famous drinking song:

Backe and syde, go bare, go bare;
    Booth foote and hande, go colde:
But, bellye, God sende thee good ale ynoughe,
    Whether it be newe or olde!

I can not eate but lytle meate,
    My stomacke is not good;
But, sure I thinke that I can dry[n]cke
    With him that weares a hood.
Thoughe I go bare, take ye no care,
    I am nothinge a-colde,
I stuffe my skyn so full within
    Of ioly good ale and olde.
. . . . . .[3]

This exuberant song introduces the second act, has nothing to do with the action which follows it, and is not given to any particular person to sing. Since the play was performed at Christ's College, the song could well have been inserted because of its popularity with the students whose lusty rendition would increase its effectiveness. It obviously does not belong to the play but to an earlier period, for the second half of the sixteenth century is late for a reference to monks to whom line 8, "with him that weares a hood," alludes.[4]

Two songs which are part of the action in that they fit into it as it takes place on the stage are contained in Ralph Roister Doister. Tib, Anot, and Margerie sing four verses of a song as they work at their sewing, knitting, and spinning.[5] The servants, Anot, Tom Trupenie, Tibet, and Dobinet Doughtie sing to show the amity that must exist among the servants in one master's household.

[illegible]

. . . . . .

[illegible]

A thing very fitte
For them that haue witte,
And are felowes knitte,
    Seruants in one house to bee,
Is fast for to sitte,
And not oft to flitte,
Nor varie a whitte,
    But loueingly to agree.
. . . . . .[6]

In another play of Heywood, Play of the Wether, a song is used to create a time interval and thus advance the action. Jupiter has accepted Mery-Reporte as his servant and bids him proclaim Jupiter's "pleasure to every nacyon." He concludes, "We our-selfe shall ioy in our owne glory," and withdraws. Mery-Reporte goes out through the audience to make his proclamation over the earth, and the stage is thus left empty of actors.[7] The song which is "played in [Jupiter's] throne" covers the gap and gives the audience the impression of elapsed time. The same device is used in Wily Beguiled. Sophos enters in a passion of grief; overcome by his woes, he falls asleep. The direction indicates, "He fals in a slumber and Musicke soundes." Sylvanus then enters and summons "a louely traine / Of Satyrs, Driades, and watrie Nymphes.../ To comfort Sophos in his deepe distresse." The Nymphs and Satyrs enter singing and fill the pause which is created by Sophos' lying asleep on the stage.

Satyres sing, let sorrow keepe hir Cell,
Let warbling Ecchoes ring,
And sounding musicke yell

Through hils, through dales, sad griefe and care to kill,
In him long since alas hath grieu'd his fill.

Sleepe no more, but wake and liue content,
Thy griefe the Nymphes deplore,
The Syluan gods lament
To heare, to see thy mone, thy losse thy loue:
Thy plaints, to teares, the flinty rockes do mooue.

Grieue not then, the Queene of Loue is milde,
Shee sweetly smiles on men,
When reasons most beguil'd:
Hir lookes, hir smiles, are kind, are sweet, are faire,
Awake therefore and sleepe not still in care.

Loue intends, to free thee from annoy,
His Nymphes Syluanus sendes,
To bid thee liue in ioy,
In hope, in ioy, sweet loue delights imbrace,
Faire loue hir selfe will yeeld thee so much grace.[8]

The only instance of a singing contest used in the secular plays is found in Fulgens and Lucrece by Henry Medwall. A and B are suitors for the hand of Joan; they decide to have a singing contest to see who will win her:

B. Marry, canst thou sing?
A. Yea, that I can,
As well as any man in Kent.
B. What manner of song shall it be?
A. Whatsoever thou wilt choose thee,
I hold me well content,
And if I meet thee not at the close,
Hardily let me the wager lose
By her own judgement.
Go to now, will ye set in?
B. Nay, by the rood, ye shall begin.
A. By Saint James, I assent.
Abide, Joan, ye can good skill,
And if ye would the song fulfil
With a third part,
It would do right well in my mind.
Maid. Sing on hardily, and I will not be behind,
I pray thee with all my heart.[9]

The incongruity of having Joan take the third part when she is to be judge of the contest seems not to have occurred to Medwall. Obviously, the song is more important; the dramatic sense is secondary. The song does further the action, however, in that later events occur because of this contest.

A wooing song which is performed to gain the favor of the hearer is sung by Mery-Reporte in Heywood's Play of the Wether. He has been flirting with the "gentylwoman," but not making too much progress with her. When she admits that she is fond of singing, he seizes the opportunity of winning her admiration with a song.[10] Ralph Roister Doister also sings a love song for he wishes to win his "deare loue Custance":

I mun be maried a Sunday;
I mun be maried a Sunday;
Who-soeuer shall come that way,
    I mun be maried a Sunday.
Royster Doyster is my name;
Royster Doyster is my name;
A lustie brute, I am the same,
    I mun be maried a Sunday.
Christian Custance haue I founde;
Christian Custance haue I founde,
A wydowe worthe a thousande pounde;
    I mun be maried a Sunday.
Custance is as sweete as honey;
Custance is as sweete as honey;
I hir lambe and she my coney,
    I mun be maried a Sunday.
When we shall make our weddyng-feast;
When we shall make our weddyng-feast,
There shall bee cheere for man and beast;
    I mun be maried a Sunday.
        I mun be maried a Sunday, etc.[11]

Two other songs which are sung to accomplish a purpose prove later to be important to the action of the play. The bawd, Celestina, in the play Calisto and Melebea, suggests to Parmenio that they sing a song.

> Ce It pleasyth me parmeno that we to gedyr
> May speke wherby thou maist se I loue the
> yet undeseruyd now thou comyst hydyr
> wherof I care not but vertew warnyth me
> To fle temptacyon & folow charyte
> To do good agayns yll & so I rede the
> Sempronio & I wyll helpe thy necessyte
> And in tokyn now that it shall so be
> I pray the among vs let vs haue a song
> For where armony is ther is amyte
> P What a old woman syng Ce. why not among
> I pray the no lenger the tyme prolong
> P Go to when thou wylt I am redy
> Ce Shall I begun p. ye but take not to hye / & cantant [12]

She obviously cannot help practising one of the tricks of her trade on Parmenio, even when she is aware of his scorn. The song of Venus in Cobler's Prophecie is necessary for the action to be consistent. Venus sings Mars to sleep in order that she can leave with Contempt; thus she proves the prophecy of the Cobler regarding her inconstancy a true one.

> Enter Follie with a Fife, Nicenes, Newfangle, Dalliance, and Iealozie vvith Instruments, they play vvhile Venus sings.
>
> Svveet are the thoughts that harbor full content,
> Delightfull be the ioyes that knovv no care:
> The sleeps are sound that are from dreames exempt,
> Yet in cheefe svveetes lies hid a secret snare,
>
> Where loue is wacht by prying iealous eyes,
> It fits the loued to be warie wise.

Follie: Peepe, peepe, Maddam he is a sleepe.
Enter Contempt, and kisse Venus.
Sing: Sleepe on secure, let care not tuch thy hart,
Leaue to loue hir, that longs to liue in change,
So wantons deale, when they their faires impart,
Rome thou abroad for I intend to range:
Yet wantons learne to guide your rouling eies,
As no suspect by gazing may arise.

Venus: Hold on your Musicke, Follie leaue thy play,
Come hither lay his head vpon thy knee.
Fie what a loathed load was he to me.
Come my Content, lets daunce about the place,
And mocke God Mars vnto his sleepie face.
Con. Venus agreed, play vs a Galliard.

Musicke plaies, they daunce, and leap ouer Mars, and making hornes at euerie turne, at length leaue him.[13]

Songs are used in the secular plays to accomplish stage business in that they begin a play, as in Roister Doister when after the Prologue, Mathew Merygreeke enters singing;[14] they indicate the end of the play, and they serve to clear the stage. At the end of Heywood's Play of The Wether, Jupiter withdraws to the song which is sung in praise of him.[15] The actors could continue singing to cover their own exit and conclude the performance. Although the song at the end of Love and Fortune is not given, Fortune indicates that a song is performed as the actors leave the stage:

Let vs reioyce then for the same,
And sing hye praises of their name.[16]

The processional element thus indicated would be a fitting

conclusion to the action of the performance. Ralph Roister Doister ends with a song for which the words are not given. The play concludes with a tribute to the Queen spoken in turn by the chief characters.[17] A song is used in the same play to accompany an exit at the end of a scene. At the end of scene iv, Act I, Mathew Merygreeke says, "Then sing we to dinner!" and the directions indicate a song. It could very well be the song performed just previously in that scene, "Who-so to marry a minion wife," for since it is sprightly enough to be danced to, it could accompany the characters as they leave the stage.[18]

Wily Beguiled contains a song which accompanies a scenic change within the play. After Sophos and Lelia have pledged their everlasting faithfulness to each other, Sophos says:

> Then let vs solace, and in loues delight,
> And sweet imbracings spend the liue-long night.
> And whilst loue mounts her on her wanton wings,
> Let Descant run on Musicks siluer strings.

The two lovers exit while the song "Olde Tithon" is sung:

> 1
> Olde Tithon must forsake his deare,
> The Larke doth chante her chearefull lay:
> Aurora smiles with merry cheere,
> To welcome in a happy day.
>
> 2
> The beasts do skippe,
> The sweete birds sing:
> The wood Nymphs dance,
> The Ecchoes ring.

3
The hollow caues with ioy resounds:
And pleasure euery where abounds:
The Graces linking hand in hand,
In loue haue knit a glorious band.

Enter Robin Goodfellow, olde Ploddall, and his sonne Peter.[19]

Although the direction does not indicate that Robin, Ploddall, and Peter enter as the song is being sung, it is quite likely that they come on stage during the performance. The song thus covers the exit of Sophos and Lelia, and makes the break between their leaving and the entrance of the next characters less awkward. This use of a song to make less obvious the beginning of a new scene is the only instance of its kind in this group of secular plays.

The five songs which characterize their singers are of two types. In the Cobler's Prophecy, Ralph Cobler makes his first entrance and immediately begins to sing:

Enter Raph Cobler with his stoole, his implements and shooes, and sitting on his stoole, falls to sing,

Hey downe downe a downe a downe,
hey downe downe a downe a,
Our beauty is the brauest Lasse in all the towne a:
For beauties sweete sake, I sleepe when I should wake,
shee is so nut browne a.
Her cheekes so red as a cherrie, do make my hart full merry,
So that I cannot choose in cobling of my shooes,
but sing hey derrie derrie downe derrie.[20]

The tools of Ralph's profession identify him, of course, but the type of happy-go-lucky song which he sings and the

fact that he is singing while he is working characterize him and indicate at once to the audience what sort of man this cobbler is. A similar use of an entrance song is seen in Cambises, where the stage direction is, "Enter three ruffins, HUF, RUF, and SNUF, singing."[21] The song is not given, but it is evident that because they are "ruffins," their song will be ruffianly. That they enter singing is interesting in itself, because this is the only song in the play. Preston may be following the old Morality convention of having evil characters sing, for Cambises is a sort of Morality in that it points out the punishments which evil living will bring to a wicked and tyrannous man.

A non-entrance song which characterizes is seen in Roister Doister when Tibet Talk-apace bursts into lines of a song as she chatters to Madge Mumblecrust:

TIB. TALK. Nourse, medle you with your spyndle and your whirle!
No haste but good, Madge Mumblecrust; for, whip and whurre,
The olde prouerbe doth say, neuer made good furre.

M. MUMBL. Well, ye wyll sitte downe to your worke anon, I trust.

TIB. TALK. Soft fire maketh sweete malte, good Madge Mumblecrust.

M. MUMBL. And swete malte maketh ioly good ale for the nones.

TIB. TALK. Whiche will slide downe the lane without any bones. Cantet:

Olde browne bread crustes must haue much
good mumblyng,
But good ale downe your throte hath good
easie tumbling.[22]

Wily Beguiled contains two songs which characterize the people singing them although neither accompanies an entrance. Both are sung by the rustic characters in the play, and are concerned with love. Peg sings a snatch of a song to climax her defiance of the restrictions placed upon her amorous leanings; she concludes, "I must loue an I hang fort." The song is only four lines:

A sweet thing is loue
That rules both heart and mind,
There is no comfort in the World
To women that are kinde.[23]

Later in the play, Will, her lover, expresses his intimacy with Peg by a song:

Thou art mine owne sweet heart,
From thee Ile neuer depart:
Thou art my Ciperlillie:
And I thy Trangdidowne dilly,
And sing hey ding a ding ding:
And do the tother thing,
And when tis done not misse,
To giue my wench a kisse:
And then dance canst thou not hit it?
Ho braue VVilliam Cricket![24]

It may be noted that whereas Peg and Will, as lovers, sing in the play, Sophos and Lelia do not themselves perform the songs with which they are connected, but have them sung by musicians outside the action of the play. Whether this is because the actors playing the roles of the noble lovers were unable to sing, or whether the author felt that, in contrasting

the simplicity of Peg and Will with the elegance of Sophos and Lelia by having the rustic characters sing and the other pair of lovers sung to, he could characterize the two couples is uncertain. If the author has deliberately sought to characterize by music, he shows a high degree of sensitivity to the possible effects the performance by particular people could have. The difference in complexity between the songs of the rustics and the nobility is yet another means of indicating variances in character by subtleties in music.[25]

The uses of songs in these secular plays do not reveal any new advances in the techniques of handling music in dramatic performances. On the contrary, each of the ways in which songs have been utilized in the five plays has been seen elsewhere in drama. There is no originality, except possibly in the play Wily Beguiled, and instead of taking advantage of the greater freedom the secular play as a type affords, the authors seem content merely to stay within the established and time-tested methods of using songs. This is no tribute to their dramatic skill. It is interesting to observe that although school plays such as Roister Doister and Gammer Gurton's Needle were based on Plautean comedies, the inclusion of songs is not a classical device.[26] The writers of these plays turned to their own English tradition in using songs, a tradition which extended back at least a hundred years.

Footnotes: Chapter V

[1]John Heywood, The Foure PP, ed. J. M. Manly, Specimens of the Pre-Shakspearean Drama (Boston, 1897), I, after l. 321.

[2]Nicholas Udall, Ralph Roister Doister, ed. J. M. Manly, Specimens of Pre-Shakspearean Drama (Boston, 1897), Vol. II, I, iv, 113-24.

[3]Mr. S., Master of Arts, Gammer Gurton's Needle, ed. J. M. Manly, op. cit., Vol. II, II, 1.

[4]See Chapter VII, n. 2, following.

[5]Udall, op. cit., I, iii, 51-69.

[6]Ibid., II, iii, 57-69.

[7]John Heywood, The Play of the Wether, ed. J. Q. Adams, Chief Pre-Shakespearean Dramas (Cambridge, Mass., 1924), lines 165-86.

[8]Wily Beguiled, ed. W. W. Greg, Malone Society Reprints (Oxford, 1912), lines 1291-1333.

[9]Henry Medwall, Fulgens and Lucrece, ed. F. S. Boas, Five Pre-Shakespearean Comedies (London, 1934), lines 1108-25.

[10]Heywood, The Play of the Wether, Adams, lines 844-55.

[11]Udall, op. cit., III, iii, 151-171.

[12]The Interlude of Calisto and Melebea, ed. W. W. Greg, Malone Society Reprints (Chiswick Press, 1908), lines 476-89.

[13]Robert Wilson, The Cobler's Prophecy, ed. W. W. Greg and A. C. Wood, Malone Society Reprints (Oxford, 1914), lines 999-1022.

[14]Udall, op. cit., I, i.

[15]Heywood, The Play of the Wether, Adams, lines 1252-4.

[16]The Rare Triumphs of Love and Fortune, ed. W. W. Greg, Malone Society Reprints (Oxford, 1930), lines 1856-7.

[17]Udall, op. cit., V, vi, after 45.

[18]Ibid., I, iv, 113-24. The song is quoted on p. 85, above.

[19]Wily Beguiled, Malone Society, lines 2179-2200.

[20]Cobler's Prophecy, Malone Society, lines 52-61.

[21]Thomas Preston, Cambises, ed. J. M. Manly, op. cit., II, after line 159.

[22]Udall, op. cit., I, iii, 10-18.

[23]Wily Beguiled, Malone Society, lines 616-19.

[24]Ibid., lines 2449-58.

[25]See Chapter IV, p. 79 , and Chapter II, pp. 16-7, above.

[26]See Chapter VII, pp. 117-8, following.

CHAPTER VI: THE PLAYS OF JOHN LYLY

Although John Lyly is the author of only eight plays,[1] as an influential dramatist, his importance is substantial. Nevertheless, in his plays, most of which were written for performance at Court by the choirboys of St. Paul's, is found a fusion of songs and drama typical of that time, a utilization which does not incorporate anything new, but follows the patterns established by drama of the preceding centuries.

Nearly a third of the thirty-two songs are used for the purpose of ending a scene, but this device occurs in the early plays, and not in Lyly's last works.[2] Campaspe, Lyly's earliest play, contains three songs which end scenes: Act I, scene ii concludes with a drinking song in which each character is described by his taste:

Gran[ichus]. O For a Bowle of fatt Canary,
Rich Palermo, sparkling Sherry,
Some Nectar else, from Iuno's Daiery,
O these draughts would make vs merry.

Psyllus. O for a wench, (I deale in faces,
And in other dayntier things,)
Tickled am I with her Embraces,
Fine dancing in such Fairy Ringes.

Manes. O for a plump fat leg of Mutton,
Veale, Lambe, Capon, Pigge, & Conney,
None is happy but a Glutton,
None an Asse but who wants money.

Chor. Wines (indeed,) & Girles are good,
But braue victual feast the bloud,

For wenches, wine, and Lusty cheere,
Ioue would leape down to surfet heere.
(I, ii, 88-103)

A song closes scene v, Act III and the act itself:

SONG BY APELLES.
CVpid and my Campaspe playd
At Cardes for kisses, Cupid payd;
He stakes his Quiuer, Bow, & Arrows,
His Mothers doues, & teeme of sparows:
Looses them too; then, downe he throwes
The corrall of his lippe, the rose
Growing on's cheek (but none knows how),
With these, the cristall of his Brow,
And then the dimple of his chinne:
All these did my Campaspe winne.
At last, hee set her both his eyes;
Shee won, and Cupid blind did rise.
O Loue! has shee done this to Thee?
What shall (Alas!) become of mee?
(III, V, 62-75)

Act V, scene iii ends with a song the words of which are not given:

Phry[gius]. Auaunt, curre ! Come sweet Lays, let vs go to some place and possesse peace. But first let vs sing, There is more pleasure in tuning of a voyce, then in a volly of shotte. [Song]

Mil[ectus]. Now let vs make haste, least Alexander finde vs here.
(V, iii, 35-8)

Sapho and Phao also contains three songs to indicate a scenic change. Criticus, a page, Molus, a servant, and Calypho, a Cyclops, exit after their drinking song:

Criti. MErry Knaues are we three-a.
Molus. When our Songs do agree-a.
Caly. O now I well see-a,
What anon we shall be-a.

Criti. If we ply thus our singing,
Molus. Pots then must be flinging,
Caly. If the drinke be but stinging.
Molus. I shall forget the Rules of Grammer.
Caly. And I the pip-apat of my Hammer.
Chor. To th' Tap-house then lets gang, and rore,
Cal hard, tis rare to vamp a score,
Draw dry the tub, be it old or new,
And part not till the ground looke blew.
(II, iii, 97-111)

The same characters sing another drinking song at the end of Act III, scene ii:

Omnes. ARme, Arme, the Foe comes on apace.
Caly. Whats that red Nose, and sulphury face?
Molus. Tis the hot Leader.
Criti. Whats his Name?
Molus. Bacchus, a Captaine of plumpe fame:
A Goat the Beast on which he rides,
Fat grunting swine run by his sides,
His Standerd-bearer feares no knockes,
For he's a drunken Butter-box,
Who when ith' Red field thus he reuels,
Cryes out, 'ten towsan Tunne of Tiuells!'
. . . . . .
(III, ii, 65-94)

A song of rejected love ends the third scene of the same act:

Sapho. O Cruell Loue! on thee I lay
My curse, which shall strike blinde the Day:
Neuer may sleepe with veluet hand
Charme thine eyes with Sacred wand:
Thy Iaylours shalbe Hopes and Feares;
Thy Prison-mates, Grones, Sighes, and Teares;
Thy Play to weare out weary times,
Phantasticke Passions, uowes, and Rimes.
. . . . . .
(III, iii, 135-150)

Each of Lyly's next four plays, chronologically, contains a song to end a scene. Gallathea, Act I, scene iv, uses a song to end the scene and the act. The three sons of the

Miller decide to go their separate ways, but before they leave, they sing together:

Omnes. ROckes, shelues, and sands, and Seas, farewell.
Fie ! who would dwell
In such a hell
As is a ship, which (Drunke) does reele,
Taking salt healths from deck to keele.
Robin. Vp were we swallowed in wet graues,
Dicke. All sowc't in waues,
Raffe. By Neptune's slaues.
Omnes. What shall wee doe being toss'd to shore?
Robin. Milke some blinde Tauerne, and (there) roare.
Raffe. Tis braue (my boyes) to saile on Land,
For being well Man'd
We can cry stand.
Dicke. The trade of pursing neare shal faile,
Vntil the Hangman cryes strike saile.
Omnes. Roue then no matter whither,
In faire or stormy wether.
And as wee liue, let dye together,
One Hempen Caper cuts a feather.
(I, iv, 79-97)

The pages, the Watch, and the Constable sing a song which ends the second scene of Act IV in Endimion:

Watch. STand: who goes there?
We charge you, appeare
Fore our Constable here.
(In the name of the Man of the Moone)
To vs Bilmen relate,
Why you stagger so late,
And how you come drunke so soone.

Pages. What are ye (scabs?)
Watch. The Watch:
This the Constable.
Pages. A Patch.
. . . . . .
(IV, ii, 118-139)

Petulus and Dello, with the barber Motto, conclude scene ii of Act III in Midas:

Pet. O My Teeth! deare Barber ease me,
Tongue tell mee, why my Teeth disease mee,
O! what will rid me of this paine?
Motto. Some Pellitory fetcht from Spaine.
Licio. Take Masticke else.
. . . . . .
(III, ii, 138-53)

The first scene of Act II in Mother Bombie ends with a drinking song by the boy servants:

Omnes. Iô Bacchus! To thy Table
Thou call'st euery drunken Rabble,
We already are stiffe Drinkers,
Then seale vs for thy iolly Skinkers.
Dro[mio]. Wine, O wine!
O Iuyce Diuine!
How do'st thou the Nowle refine!
Ris[cio]. Plump thou mak'st mens Rubie faces,
And from Girles canst fetch embraces.
Half-[penny]. By thee our Noses swell,
With sparkling Carbuncle.
Luc[io]. O the deare bloud of Grapes,
Turnes us to Anticke shapes
Now to shew trickes like Apes.
Dro. Now Lion-like to rore.
Ris. Now Goatishly to whore.
Half. Now Hoggishly ith' mire.
Luc. Now flinging Hats ith' fire.
Omnes. Iô Bacchus! at thy Table,
Make vs of thy Reeling Rabble.
(II, i, 149-68)

The device of using songs for stage business is not found in Lyly's two earliest plays, Campaspe and Sapho and Phao, but his later plays include songs to accompany both exits and entrances. Act IV, scene ii of Gallathea begins with Cupid, Telusa, Eurota, Larissa, and Ramia who enter singing:

Tel. O Yes, O yes, if any Maid,
Who lering Cupid has betraid
To frownes of spite, to eyes of scorne,

And would in madnes now see torne
The Boy in Pieces, --
All 3. Let her come
Hither, and lay on him her doome.

Eurota. O yes, O yes, has any lost
A Heart, which many a sigh hath cost;
Is any cozened of a teare,
Which (as a Pearle) disdaine does weare?
All 3. Here stands the Thiefe, let her but come
Hither, and lay on him her doome.

Larissa. Is any one vndone by fire,
And turn'd to ashes through desire?
Did euer any Lady weepe,
Being cheated of her golden sleepe,
Stolne by sicke thoughts?
All 3. The pirats found,
And in her teares hee shalbe drownd.
Reade his Inditement, let him heare
What hees to trust to: Boy giue eare!
(IV, ii, 1-20)

The song is a prelude to the action as well as an entrance song to accompany an appearance on the stage.

Endimion and Midas both contain entrance songs which characterize their singers. Geron begins scene iv, Act III with a song which Eumenides, who hears it, calls "sad musique...tuned on the same key that his harde fortune is...." Geron explains that sorrow is his "cheefest solace" and mournful songs have been his company for "fiftie Winters,"[3] but he is under oath not to reveal the cause of his sorrows. Pipenetta, in Midas, enters while a scene is in progress, but her carefree and morally casual song firmly establishes her character as it has been revealed in a previous scene.

'LAs!- How long shall I
And my Mayden-head lie
In a cold Bed all the night long,
I cannot abide it,
Yet away cannot chide it,
Though I find, it does me some wrong.
. . . . . .
(V, ii, 51-68)

Lyly's last three plays contain songs which accompany exits within the play. Accius and Silena in Mother Bombie sing love songs as Risio and Dromio exit and the fathers of the two young people enter. The songs thus link scenes and establish a continuity in the action even though they are not sung by the characters who are leaving and coming on the stage.

Dro. Come let vs be iogging: but wert not a world to heare them woe one another?
Ris. That shall be hereafter to make vs sport, but our masters shall neuer know it. Exeunt

SCE. 3.
ACCIUS and SILENA singing.
SONG.

Sil. O Cupid! Monarch ouer Kings,
Wherefore hast thou feete and wings?
It is to shew how swift thou art,
When thou wound'st a tender heart:
Thy wings being clip'd, and feete held still,
Thy Bow so many could not kill.

Acc. It is all one in Venus wanton schoole,
Who highest sits, the wise man or the foole;
Fooles in loues colledge
Haue farre more knowledge,
To reade a woman ouer,
Than a neate prating louer.
Nay, tis confest,
That fooles please women best.
[Enter] MEMPHIO and STELLIO
(III, ii, 65 - III, iii, 14)

The song of the Shepherds in The Woman in the Moon is not given, but the direction states, "Exeunt Shepheards, singing a roundelay in praise of NATURE"(I, i, after 54). The words of the song, because they deal with Nature, would help to characterize the rustic singers. Niobe, in Love's Metamorphosis, sings to Silvestris and leaves the stage. The words to the song are not given, but the song follows a very interesting dialogue which plays on the meaning of various musical terms:

> Sil. My Lute, though it haue many strings, maketh a sweete consent; and a Ladies heart, though it harbour many fancies, should embrace but one loue.
>
> Niobe. The strings of my heart are tuned in a contrarie keye to your Lute, and make as sweete harmonie in discords, as yours in concord.
>
> Sil. Why, what strings are in Ladies hearts? Not the base.
>
> Niobe. There is no base string in a womans heart.
>
> Sil. The treble?
>
> Niobe. Yea, the treble double and treble; and so are all my heartstrings. Farewell!
>
> Sil. Sweete Niobe, let vs sing, that I may die with the Swanne.
>
> Niobe. It will make you sigh the more, and liue with the Salamich.
>
> Sil. Are thy tunes fire?
>
> Niobe. Are yours death?
>
> Sil. No; but when I haue heard thy voice, I am content to die.
>
> Niobe. I will sing to content thee.
>
> (III, i, 115-33)

Of all Lyly's plays, only Midas ends with a song. There is no real necessity for the actors to conclude the performance by singing, as was the case in earlier dramas when performances were on curtainless stages, for the title-page states that the play was "plaied before the Qveenes Maiestie vpon Tvvelfe Day," and by this late date, 1589-90, it is possible that front curtains were used at court.[4] The reason given by the characters themselves for their song is that they will give thanks to Apollo for the removal of the ears of an ass which have plagued Midas.

> Sing to Apollo, God of Day,
> Whose golden beames with morning play,
> And make her eyes so brightly shine,
> Aurora's face is call'd Diuine.
> Sing to Phoebus, and that Throne
> Of Diamonds which he sits vpon;
> Iô Paeans let vs sing,
> To Physickes, and to Poesies King.
>
> Crowne all his Altars with bright fire,
> Laurels bind about his lire,
> A Daphnean Coronet for his Head,
> The Muses dance about his Bed;
> When on his rauishing Lute he playes,
> Strew his Temple round with Bayes.
> Iô Paeans let vs sing,
> To the glittering Delian King.
> (V, iii, 129-44)

The song makes an effective conclusion to the performance, but it may not be technically essential.

Lyly uses a number of songs for purposes important to the action of the plays in which they are found. The old device of songs as the basis of a contest is used in

Midas. Apollo and Pan "contend for souereigntie in Musicke"; Midas is asked to be the judge. The song of each god reflects the singer's character:

Apollo. My Daphne's Haire is twisted Gold,
Bright starres a-piece her Eyes doe hold,
My Daphne's Brow inthrones the Graces,
My Daphne's Beauty staines all faces,
On Daphne's Cheeke grow Rose and Cherry,
On Daphne's Lip a sweeter Berry,
Daphne's snowy Hand but touch'd does melt,
And then no heauenlier Warmth is felt,
My Daphne's voice tunes all the Spheres,
My Daphne's Musick charmes all Eares.
Fond am I thus to sing her prayse;
These glories now are turn'd to Bayes....

Pan. Pan's Syrinx was a Girle indeed,
Though now shee's turn'd into a Reed,
From that deare Reed Pan's Pipe does come,
A Pipe that strikes Apollo dumb;
Nor Flute, nor Lute, nor gitterne can
So chant it, as the Pipe of Pan;
Cross-gartered Swaines, & Dairie girles,
With faces smug, and round as Pearles,
When Pans shrill Pipe begins to play,
With dancing weare out Night and Day:
The Bag-pipes Drone his Hum layes by,
When Pan sounds vp his Minstrelsie,
His Minstrelsie! O Base! This Quill
Which at my mouth with winde I fill,
Puts me in minde, though Her I misse,
That still my Syrinx lips I kisse.
(IV, i, 84-118)

Because arrogantly complacent Pan is a rustic god, his song expresses the rustic sentiments that Apollo's polished and graceful praise of Daphne does not, because of the sun-god's sophistication, contain.

Three comic characters, the fiddlers Synis, Nasutus, and Bedunenus, sing two serenades in Mother Bombie. This

is the only appearance of these figures, whose only purpose seems to be that of providing a musical interlude. They are fiddlers as well as singers; this is the first combination of musicians and actors-singers as unified characters that we have seen. The text of only one of the songs is given:

> All 3. THe Bride this Night can catch no cold;
> No cold, the Bridegroome's yong, not old,
> Like Iuie he her fast does hold,
> . . . . . .
> (V, iii, 57-76)

The second song is titled "The Love-knot," but its words are not printed.[5]

Songs which are part of the action are found in Love's Metamorphosis. The nymphs Nisa, Celia, Niobe, and Fidelia, all handmaids of Ceres, sing a hymn in praise of the goddess. The words of this song are not given, nor are the words of the Siren who sings to entice Petulius in the same play.[6] In Endimion, however, the song of the fairies, who torment Corsites as part of the action, is printed:

> Omnes. Pinch him, pinch him, blacke and blue,
> Sawcie mortalls must not view
> What the Queene of Stars is doing,
> Nor pry into our Fairy woing.
> 1 Fairy. Pinch him blue.
> 2 Fairy. And pinch him blacke.
> 3 Fairy. Let him not lacke
> Sharpe nailes to pinch him blue and red,
> Till sleepe has rock'd his addle head.
> 4 Fairy. For the trespasse hee hath done,
> Spots ore all his flesh shall runne.

Kisse Endimion, kisse his eyes,
Then to our Midnight Heidegyes.
(IV, iii, 29-41)

Songs which accomplish a purpose important to the action occur in Endimion and Woman in the Moon. In the latter play, the Shepherds attempt to cure the "melancholy moode" of Pandora with "Rundelayes," for they say that "Musick is a meane, / To calme the rage" of such a mood.[7] In Endimion a song is sung, not for a beneficial purpose, but to enchant the youth Endimion. Dipsas, the witch, commands her servant Bagoa to "sing the inchantment for sleepe" while she prepares the rest of the circumstances necessary for the casting of magic spells.[8] A much less serious song is sung to awaken Tophas in the same play:

Epiton. Here snores Tophas,
That amorous Asse,
Who loues Dipsas,
With face so sweet,
Nose and Chinne meet.
All three. {At sight of her each Fury skips
{And flings into her lap their whips.
Dares. Holla, Holla in his eare.
Samias. The Witch sure thrust her fingers there.
Epi. Crampe him, or wring the Foole by th'Nose.
Dar. Or clap some burning flax to his toes.
Sam. What Musique's best to wake him?
Epi. Bow wow, let Bandogs shake him
Dar. Let Adders hisse in's eare.
Sam. Else Eare-wigs wriggle there.
Epi. No, let him batten; when his tongue
Once goes, a Cat is not worse strung.
All three. {But if he ope nor mouth, nor eies,
{He may in time sleepe himself wise.
(III, iii, 109-127)

The song shows Lyly at his indulgent school-masterish best,

writing to delight the boys who find vigorous fun in performing an action-song.

The last five songs in Lyly's plays characterize their singers and are included for no other purpose. In Campaspe, Sylvius has brought his sons to Diogenes to become students of the crotchetty philosopher. To prove that the boys are apt learners, the father has each of them perform according to his particular talent. Trico is told to sing; the song which elicits the comment that any thrush can do as well is a "lyric" in praise of the spring:

> What Bird so sings, yet so dos wayle?
> O t'is the rauish'd Nightingale.
> Iug, Iug, Iug, Iug, tereu, shee cryes,
> And still her woes at Midnight rise.
> Braue prick song! Who is't now we heare?
> None but the Larke so shrill and cleare;
> Now at heauens gats she claps her wings,
> The Morne not waking till shee sings.
> Heark, heark, with what a pretty throat
> Poore Robin red-breast tunes his note;
> Heark how the iolly Cuckoes sing
> Cuckoe, to welcome in the spring,
> Cuckoe, to welcome in the spring.
> (V, i, 44)

Vulcan, in Sapho and Phao, sings as he hammers out the arrowheads that Venus has requested:

> My shag-haire Cyclops, come, lets ply
> Our Lemnion hammers lustily;
> By my wifes sparrowes,
> I sweare these arrowes
> Shall singing fly
> Through many a wantons Eye.
> These headed are with golden Blisses,
> These siluer-ones featherd with Kisses,
> But this of Lead
> Strikes a Clowne Dead,
> When in a Dance
> Hee fals in a Trance,

To se his black-brow Lasse not busse him,
And then whines out for death t' vntrusse him.
So, so, our worke being done lets play,
Holliday (Boyes) cry Holliday.
(IV, iv, 33-48)

In Woman in the Moon, two songs of Pandora characterize her as first, a lascivious wanton who sings with Ioculus and Cupid:

Joc. Were I a man I could loue thee.
Pan. I am a mayden, wilt thou haue me?
Joc. But Stesias saith you are not.
Pan. What then? I care not.
Cup. Nor I.
Joc. Nor I.
Pan. Then merely
Farewell my maydenhead.
These be all the teares Ile shed;
Turne about and tryppe it.
(III, ii, 41-50)

and second, as a madwoman, who sings in her "piteous lunacye":

Stesias hath a white hand,
But his nayles are blacke;
His fingers are long and small,
Shall I make them cracke?
One, two, and three;
I loue him and he loues me.
Beware of the shephooke;
Ile tell you one thing,
If you aske me why I sing,
I say yee may go looke.
(V, i, 77-86)

The last song appears in Mother Bombie. Rixula, a maid-servant, is being teased by a group of pages. They sing a song which carries on the taunting and punning chatter and characterizes by its dialogue:

Rix. Full hard I did sweate,
When hempe I did beate,
Then thought I of nothing but hanging;
The hempe being spun,
My beating was done;

Then I wish'd for a noyse
Of crack-halter Boyes,
On those hempen strings to be twanging.
Long lookt I about,
The city throughout, --
The Pages. And fownd no such fidling varlets.
Rix. Yes, at last comming hither,
I saw foure together.
The Pages. May thy hempe choake such singing harlots.
Rix. To whit to whoo, the Owle does cry;
Phip, phip, the sparrowes as they fly;
The goose does hisse; the duck cries quack;
A Rope the Parrot, that holds tack.
The Pages. The parrat and the rope be thine
Rix. The hanging yours, but the hempe mine.
(III, iv, 40-59)

Because Lyly had the choir-boys of St. Paul's at his disposal for his plays, he could write charming fantasies which incorporated much music and song. He seems torn between two types: delightful, poetic love songs, and exuberant action songs which his boys would rejoice in performing. These are actually the only forms he uses, even though the action songs include drinking, working, and "fun" songs. The tremendous improvement in the quality of the poetry of the songs is apparent when Lyly's works are compared with the songs which preceded them. "Back and Side Go Bare" is probably Lyly's only rival for lyrical excellence.

Lyly has not used songs for any new dramatic purposes, nor are they vital to the essential meaning of the plays for which they have been written; they do add sparkle and gaiety because they themselves are quite perfect. Because

they do not rely on the dramas of which they are a part for their value, they are exquisite examples of a song-writer's craft; they are not, therefore, equally admirable illustrations of a playwright's skill in fusing song and drama.

Footnotes: Chapter VI

[1]I have used Bond's edition of Lyly's works, and omitted, therefore, The Mayde's Metamorphosis from the Lyly canon.

[2]The chronology of Lyly's plays is Bond's. The dates of composition as he gives them are:

Campaspe -- 1579-80.
Sapho and Phao -- 1581.
Gallathea -- 1582-5.
Endimion -- 1585.
Midas -- 1589.
Mother Bombie -- 1590.
The Woman in the Moon -- 1591-3.
Love's Metamorphosis -- 1584-99.

Bond has made a chronological table of the plays; it appears on p. 230, vol. II, The Complete Works of John Lyly, ed. R. Warwick Bond (Oxford, 1902). All references are made to this edition.

[3]Endimion, III, iv, 1-16.

[4]R. W. Bond, ed. The Complete Works of John Lyly (Oxford, 1902), III, 113. Chambers, in The Elizabethan Stage (Oxford, 1923), III, 30-1, suggests front curtains were used at court performances by 1591.

[5]Mother Bombie, V, iii, 21.

[6]Love's Metamorphosis, I, ii, after 56, and after lines 44 and 48.

[7]Woman in the Moon, I, i, 222-4.

[8]Endimion, II, iii, 40.

CHAPTER VII: CONCLUSION

Any study of the music in medieval drama raises the question of whether the secular songs already existed in folk culture, or whether they were written especially for the plays of which they are a part. Because not all of the texts of the songs are given in the plays,[1] any resolution of the problem must be tentative. Of those songs which appear with texts, only two appear in other manuscripts. They are the carol in the Coventry "Pageant of the Shearmen and Taylors," "As I Owt Rode," and the drinking song, "Back and Side Go Bare" in Gammer Gurton's Needle.[2] Because, for the most part, the songs are relevant to the plays in which they appear, it must be assumed that, in general, the songs were created for the plays. If they had existed before, it would be very difficult to mesh them in so closely with the material or atmosphere of the dramas. Although the tunes of the songs may have been popular ones, the lyrics were written to fit the plays.[3] Their importance is not then negligible if the authors of the plays were so concerned to make the songs vital to the action.

The close unity of play and song is attested to further by the almost consistent use of the actors as singers. Musicians are not brought into the action of the play as singers because such a device would disrupt the action and

make the play two separate identities, a drama and a musical performance instead of one unified whole. Of all the plays studied, there are only two in which there could be any use of musicians who are not the actors. The use of an orchestra of some sort in Heywood's Play of the Wether is for the deliberate purpose of creating a mood of nobility and majesty, since the song is played to accompany the retirement of Jupiter from the stage.[4] In Wily Beguiled, Sophos, who is overcome by the loss of his love, lies down to sleep; a chorus of Nymphs and Satyrs sing him a song of consolation which is accompanied by music as indicated in the stage direction.[5] A later exit in the play is covered by musical accompaniment; by his last words Sophos, who is leaving, gives the musicians their cue to begin.[6]

The tradition of using songs in drama is as old as the plays themselves, and even though some plays of the sixteenth century were modeled on those of Plautus and Terence, the use of songs is an English development which cannot be traced back to Latin sources. The only songs which appear in the works of Plautus and Terence are four, two of which are merely snatches; the others are a love song and a drinking song.[7] Such a negligible inclusion of songs indicates that English dramatists looked to their own tradition of drama rather than to classical models for the

techniques which they used with song, even though the Plautean songs are fitting as far as action and character are concerned. Four songs throughout the whole of the collected works of Plautus and Terence cannot be indicative of an awareness of the important dramatic uses to which songs could be put, and, as I have shown, songs were used in English drama before Plautus and Terence were imitated in England.

That medieval writers realized this importance is shown by the increasing complexity and diversity in the uses of songs from the first intrusion of secularism in the Mysteries to the completely secular plays. The basic functions of song were first recognized by the writers of the Mysteries; the later plays reveal more ways in which a song can, for example, create a mood, forward the action, or be an actual part of the action if sung as part of the dialogue. There is, as well, more revelation of character by songs; more dramatic effects are created by songs than in the Mystery Plays; the extant songs, in addition, show an improvement in the quality of their poetry.

Although these are the basic uses of songs, later writers added at least two new functions. In plays performed before the royal court, the authors felt it necessary to deliver fulsome praise to the reigning monarch. A song at the end of the play, sung by the whole cast, was the usual

means of accomplishing this task. The writers of Mystery Plays were never faced with this particular problem since their plays were performed less for the entertainment of a particular group than for the edification of the whole people.

A second new use of songs is that which identifies characters by means of a song which contains the formula "I am...." This type of song is directly related to the entrances with which the players in folk plays and mummers in holiday seasons identified themselves. Whereas the Biblical characters in the Mysteries made themselves known by their dialogue, the characters in Morality and secular plays would use songs to indicate who they were. Since all entrances were made on to the bare and exposed stage, and the characters were obliged to sing to make their entries less awkward, the song could serve another purpose as well--that of identifying the singer. And because there was a forerunner of this device in the folk drama which was so popular throughout England, the audiences would not find anything disturbing or out of place in a character's coming on stage and telling them who he was.

There is, as well, the use of songs to indicate licence and riotous living, a device found only in the Moralities. There is no tradition for this narrow concept of the function of song, nor is the method used in later plays. It is unique, and remains as a curiosity only--certainly for the

betterment of drama. Although the writers of later medieval plays were circumspect enough to avoid a narrow interpretation of the implications of song in drama, they perhaps did not limit their enthusiasms for music sufficiently. Whereas the earlier plays contained song, but a discreet number of songs, many of the Elizabethan productions have songs inserted indiscriminately, without any logical reason as to why they should be placed there at all. Plays written for singing schools were full of songs the purposes of which may be uncertain; nevertheless, the effect is always pleasing. Unfortunately, however, the songs became valued for their own sakes and not as components of a whole. As perfection in lyrical skill was sought, the techniques of uniting song and drama were ignored accordingly.

The songs in medieval drama originally served purposes which are essential to the complete realization of the three chief components of drama: the characters, the setting, and the action. Although the most obvious use of songs is that which serves the mechanical structure of a play, it was not the only purpose for the inclusion of songs. When the technical demands of playwriting were met, as when the problems arising from limitations of the stage and the continuous style of drama were solved, the writers were free to use song to further the dramatic value. These were not isolated and individual uses which

had no relation to one another, however; they were linked, in many instances, in order to cloak the technical with the dramatic and esthetic, and in others, to compress into the singing of one song any number of dramatic devices. Such deliberation to make a song as much a part of the play as possible, and the complexity of many of the songs as regards position, importance, and meaningfulness destroys the belief that the songs were included because of their own beauty, or because of the pleasure they gave to their audiences. The most complete realization of the importance of song to drama was reached by the authors of the Mystery plays; succeeding writers built on the foundations laid by them. It is regrettable that these later structures do not show the same careful unity of elements, and that in placing less importance on the musical component of drama, the authors have caused their efforts to be less valuable, in this respect, than the works which preceded them.

The techniques with which songs were used and included in the plays look both forward to new and back to older traditions in drama. Writers evidently returned to the roots of English drama, the folk plays, for some of their devices; the songs, both the type and function of them, reflect in many cases the remembrance of these more primitive and naïve forms. The overcoming of certain handicaps in the presentation and performance of the plays is accomplished

by the use of songs; such evidences are indications that the authors were chafing at the bonds which drama of their time imposed upon them and were searching for means whereby the drama could become more fluid and a more valid expression of the writers' own creative spirits. Nevertheless, the perfection, within narrow limits it is true, of the Mysteries is unique, for songs and speech were not regarded in later drama as the unity which, in the early medieval plays, gives intrinsic value to the meaning, and thus, to the proper understanding and appreciation of drama.

Footnotes: Chapter VII

[1]Of the one hundred and thirty-nine songs studied, ninety-six appear with texts or at least a first line or title.

[2]The carol is noted in The Early English Carols, ed. Richard Leighton Greene (Oxford, 1935), p. 50 and n. 112, p. 373, to exist in MS. Eng. poet. e.1 (Bodleian) and M. 354, Balliol College, Oxford, dated the sixteenth century. "Back and Side Go Bare" is printed in another version in E. K. Chambers' and F. Sidgwick's Early English Lyrics (London, 1911). The editors have taken the song from MS Dyce 45 which they date "late XV to early XVI cent." They consider this version to be superior, if less-known, to the one in Gammer Gurton's Needle. See pages 229, 304, and 373 in Early English Lyrics.

[3]Three of the songs in Phillip's Patient Grissell, ed. McKerrow and Greg, Malone Society Reprints (Chiswick Press, 1909), are written for already existing tunes the names of which are not listed in collections of songs contained in Greene's The Early English Carols (Oxford, 1935), Rollins' Old English Ballads, 1553-1625 (Cambridge, 1920), Carleton Brown's and R. H. Robbin's Index of Middle English Verse (New York, 1943), or Chambers' and Sidgwick's Early English Lyrics (London, 1911). The songs mentioned are sung "to the tune of Damon & Pithias" (l. 494), "to the tune of malkin" (l. 839), and "to the tune of the latter Almain" (l. 968). This last reference could well be, of course, a direction to the singer to use the tune of the previous song (that sung "to the tune of malkin"), which happened to be an allemand in style.

[4]John Heywood, The Play of the Wether, ed. J. Q. Adams, Chief Pre-Shakespearean Dramas (Cambridge, Mass., 1924), after l. 178.

[5]Wily Beguiled, ed. W. W. Greg, Malone Society Reprints (Oxford, 1912), lines 1291-2.

[6]Ibid., l. 2182.

[7]The four songs occur in three plays of Plautus. All references are to volumes II and V of Plautus, ed. Paul Nixon (London, 1932-8). The Casina, IV, iii, 800, 809 has this line from a wedding song: "Hymen hymeneal, Hymen O !" The Curculio, I, ii, 147-54 contains the following love song:

Bolts, ah, bolts, I greet you gladly:
Take my love and hear my plea,
Hear my prayer, my supplication,
Fairest bolts, ah, favour me.
Change to foreign dancers for me,
Spring, I pray you, spring on high,
Send a wretched man his dear love,
Love that drains his life-blood dry.

The Stichus, V, iv, 707-8 contains lines of a Greek drinking song:

Bois-en cinq ou...trois,
Jamais quat' n'en bois.

Lines 727-32 are a complete drinking song:

Jolly fine it is to...have your rival for your pal,
Sharing both one...loving cup, and both one loving...
gal.
I am you and you are I; we're...soulmates rare,
we two:
When our sweetheart is with me, why, she is still
with...you:
And still with you, she's still with me;
We therefore feel no...jealousy.

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